LIBRARY OF THE UNIVERSITY OF CALIFORNIA

LIBRARY OF THE UNIVERSITY OF CALIFORNIA

BS66P
B56
47

Fig. 1. Three World-Poets (Dante, Homer. Virgil).

The Students' Series of Latin Classics

VIRGIL'S AENEID

BOOKS I–VI

WITH INTRODUCTION, NOTES, AND VOCABULARY

BY

H. R. FAIRCLOUGH, Ph.D.

PROFESSOR OF LATIN, LELAND STANFORD JUNIOR UNIVERSITY

AND

SELDON L. BROWN, A.M.

PRINCIPAL OF WELLESLEY (MASS.) HIGH SCHOOL, CO-AUTHOR OF THE DANIELL-BROWN LATIN COMPOSITION

οὐ πόλλ' ἀλλὰ πολύ

BENJ. H. SANBORN & CO.

CHICAGO NEW YORK BOSTON

1920

Copyright, 1908,

by

H. R. FAIRCLOUGH and SELDON L. BROWN.

PA6802
A1
1920
MAIN

PREFACE

The charm of the *Aeneid* has for nineteen centuries exercised its spell over the minds and hearts of successive generations. Very early it became a school-book, and, strangely enough, it is still as a text-book that it makes its strongest and most general appeal.

The *Aeneid* fills a larger place in the education of our boys and girls than any other epic. This is a fact of great significance, — a fact which justifies the earnestness and enthusiasm with which editors have striven to so present it as to secure the maximum of return for so much time and attention. Failure to attain this means an economic loss as well as a pedagogic error.

The ideal book must contain enough material to insure an adequate presentation, yet not so much as to dismay the beginner by its amount or to perplex him by its subtlety. It is a question of perspective and proportion which must be adapted to the learner's point of view; he alone is to be considered. The progress of the pupil, not the display of the editor's erudition, must be the constant objective. With this ideal in view we have worked out the details of this book. If in certain respects we have failed to reach it, we shall find ourselves in the best of company; if in some degree we have succeeded, our toil will not have been in vain.

It is far easier to teach over the head of the beginner than to meet him on his own plane of comprehension; and

437581

it is here that he must be met. It is a simple matter to load down a book with a mass of scholarly material which few teachers and fewer pupils are able to use; it is a much more difficult one to present in correct coördination and subordination just the material which the learner will be able with profit to make his own.

We must always remember that it is not what a pupil might do, but what he can and will do, which sets the limits of correct text-book making. The time of the secondary school pupil is so filled to-day that the number of hours which can be devoted to any one subject is by no means large. Under these conditions it is very easy to miss the mark, — to so direct the pupil that he sees this great epic "through a glass darkly" and not "face to face." While no book can obviate the inevitable effects of poor teaching, a well-made one greatly increases the efficiency of a real teacher and frequently saves an indifferent one from disaster.

To such demands and to such limitations the present volume has been rigidly subjected at every step of its preparation. While nothing has been admitted that could well be spared, on the other hand no essential has been neglected. A good book could easily be made larger, but a smaller one could not meet the demands of our best secondary schools to-day.

In the process of mastering the *Aeneid*, the student must first grapple with the linguistic difficulties, and for secondary school purposes no edition is of much use which does not give all necessary assistance in this respect. But it is almost criminal to limit the study of so great a poem to the grammatical side. Professor Woodberry has recently stated that in his opinion "the *Aeneid* is the greatest single book written by man." This may be an exaggerated esti-

mate, but in any case the *Aeneid* is a literary masterpiece, one of the great "world-poems," and should be studied as such. It is because of this conviction that we have introduced much of the material to be found in this edition.

Virgil's beautiful personality has been emphasized in the Introduction, and the student is encouraged to look for traces of its influence in the poem. In the Notes the æsthetic side of the poem has received more attention than is usually given to it, and it is hoped that this edition will help to foster a more general study of the poetical means employed to secure artistic effects. In four of the books will be found special notes in small type, which deal mainly with the stylistic features of important paragraphs or sections. It is not intended that these should increase, but rather that they should relieve, the burden both of student and teacher. It is recommended that they be utilized mainly in connection with review work, when a class, after mastering the primary difficulties of the text, may turn with relief to the beauties of form and substance. The teacher must use his own judgment as to the mode of handling them, and in any case they need not receive much attention until the student has acquired some facility in reading the text, and has mastered the elementary principles of Latin verse.

The *Aeneid* occupies a peculiar position in the history of the world's best literature. Much of Homer has been absorbed by Virgil, and in his turn Virgil has exerted incalculable influence on mediæval and modern literature. A student of the *Aeneid* should not only have his literary taste and judgment awakened, but he should also be introduced to at least Homer, Dante, and Milton. A school library should contain not only copies of the great English poets, but also good translations of the *Iliad, Odyssey,* and the

Divine Comedy, and from time to time a few minutes may well be spent in reading aloud passages from them bearing upon the *Aeneid*. Thus the Roman epic may become the means of opening the eyes of the young to great literary fields, which otherwise may remain unknown to them.[1]

Correspondence with a number of teachers has convinced us that a large majority of our fellow-workers will be glad to find the long vowels marked in Book I. While we believe that such marking soon becomes unnecessary for the well-taught pupil, we also agree with the majority of teachers, who desire at least one book marked thus, as an important adjunct in teaching the fundamentals of versification.

The questions following the notes at the end of each book will be found to demand the exercise of many powers be-

[1] Translations recommended are:

The Iliad of Homer: translated into blank verse, by William Cullen Bryant (Houghton, Mifflin, & Co.).

The Iliad: done into English verse, by A. S. Way (London, 1886–1888), 2 vols.

The Iliad of Homer: done into English prose, by Lang, Leaf, and Myers (Macmillan).

The Odyssey: done into English verse, by William Morris (London, 1887).

The Odyssey of Homer: in English verse, by A. S. Way (Macmillan, 1904).

The Odyssey of Homer: done into English prose, by Butcher and Lang (Macmillan).

The Divine Comedy: translated by Longfellow (Houghton, Mifflin, & Co.).

The Divine Comedy: translated in verse, by E. H. Plumptre (Boston), 2 vols.

Inferno, Purgatorio, Paradiso: text and prose translation (Dent & Co., Temple Classics), 3 vols.

sides memory. Investigation, selection, comparison, judgment, — all will need to be used by the student who answers them. As this feature is in line with the best standards of teachers and examiners, its value will be obvious.

No edition of the *Aeneid* in common use contains a complete and satisfactory list of the figures of speech used in Latin poetry. Scattered in various grammars and dictionaries they may be found, but these aids are often not at hand, frequently incomplete, and so always precarious. The list included in the Introduction will, we trust, be a marked convenience.

Illustrations drawn from many sources have been freely used. The coördination of art and literature and their parallel development are in harmony with the teachings of history and the most advanced pedagogy.

As a vocabulary is the sheet-anchor of a beginner's Virgil, great care has been taken to make this accurate, adequate, and easy to use. It has not been made an occasion or excuse for philological display. From the immense mass of material which it might contain has been selected what we believe to be the maximum which the pupil of the secondary school will be able to utilize. The different meanings, proceeding in general from the primitive and literal to the figurative and unusual, have been carefully chosen and so grouped as to suggest in very many cases the natural development of the ideas associated with the word. Here all long vowels have been marked. In the marking of hidden quantities we have gone no farther than a decided preponderance of evidence will warrant. No text-book can properly be made the arena in which to settle philological differences. Sufficient mythological, geographical, and historical material has been included to insure an intelligent

reading of the text, in case reference books on these subjects are not available.

The text has been carefully prepared, but no one authority has been uniformly followed. In the comparatively few cases of disputed readings, the evidence of the major Virgilian Mss and ancient commentators, as well as the views of modern scholars, has been carefully weighed before a decision has been reached.

It would be practically impossible to enumerate the many authorities to whom an editor of Virgil is necessarily indebted. One advantage which we have had over previous editors is the use of Heinze's important work, *Virgils Epische Technik*, and of Norden's brilliant edition of the Sixth Book. To both of these we are under special obligation. To another recent work, Glover's *Studies in Virgil*, our Introduction probably owes some of its color, if not of its actual material.

To the many teachers who have shown an interest in our work we express our deep appreciation. If the book itself shall meet with their approval, our "labor of love," which has been a pleasure in itself, will have been well repaid.

H. R. F.
S. L. B.

JUNE, 1908.

A demand for a fresh reprint gives us an opportunity to thank the many teachers in all parts of the country who have shown their appreciation of our work. A number of errors have been rectified. For this we are especially indebted to Miss Esther Spencer, assistant in Latin in Stanford University, and Mr. J. P. Nourse, of the Lowell High School, San Francisco.

H. R. F.
S. L. B.

JUNE, 1912.

CONTENTS

PAGE

List of Illustrations xi

Introduction:

Life and Works of Virgil xvii
Virgil's Place in Literature xxix
A Critical Study of the Aeneid xxxii
The Story of the Aeneid xxxvi
The Traditions and Character of Aeneas xli
The Aeneid in relation to Art xlviii
Versification and Style l
Figures of Syntax liii
Figures of Rhetoric liv
Terms of Prosody lv
Chronological Table lvi
Sample Translation lviii
Tennyson's Tribute to Virgil lx

Text 1

Notes 187

Vocabulary.

LIST OF ILLUSTRATIONS

FIGURE

1. **Dante, Homer, and Virgil.** A group from *The Parnassus*, one of Raphael's mural paintings in the Vatican. *Frontispiece*

PAGE

2. **Facsimile of the Codex Mediceus of Virgil**, a manuscript of the fifth century. In the Laurentian Library in Florence. The passage given in the illustration is *Aeneid* V. 668–696. xvii
3. **The Ludovisi Juno.** In the National Museum, Rome. Of this Goethe said, "No words can give any idea of it; it is like a verse from Homer" 1
4. **The Judgment of Paris.** A Pompeian wall-painting. In Naples 2
5. **The Jupiter Otricoli** (so called, because found at Otricoli, near Rome). In the Vatican Museum. It is the most famous representation of the god extant 10
6. **The Young Augustus and Julius Caesar.** Two marble portrait busts in the British Museum 12
7. **Augustus, as emperor.** In the Vatican. See Introd. § 36 13
8. **The Diana of Versailles.** Now in the Louvre, Paris. See Introd. § 36 14
9. **Venus Genetrix.** In the Louvre, Paris. See Introd. § 36 . 27
10. **The Death of Laocoön.** This famous group of the Vatican was made by three sculptors in the island of Rhodes, viz. Agesander, Polydorus, and Athenodorus, about the beginning of the first century B.C. 38
11. **The Wooden Horse in Troy.** This Pompeian wall-painting shows a moonlight scene. Hence the elongated figures. In Naples 40
12. **Minerva.** She wears an aegis, with the Gorgon's head, and in her right hand supports a winged Victory. At Deepdene, Surrey 52

FIGURE PAGE

13. **The Tabula Iliaca**, a small gypsum tablet, with sculptured scenes of the sack of Troy. In the centre we see Aeneas and his family leaving the city under the guidance of Hermes (Mercury). Aeneas is carrying Anchises (the latter holding the Penates), and leads Ascanius by the hand, while a female figure (presumably Creusa) follows. Lower down, to our right, the party is embarking. The helmsman Misenus brings up the rear, but the woman is no longer to be seen. The tablet is in the Capitoline Museum at Rome 60
14. **Map of the Wanderings of Aeneas** 61
15. **A Roman Sacrifice.** A marble relief in the Louvre, Paris . 74
16. **A Roman Harbor, with Ships, Lighthouse, Triumphal Arch, Statues, and Blazing Altar.** A relief in the Museo Torlonia, Rome 80
17. **Mount Aetna from Taormina.** From a photograph . . 82
18. **The Leconfield Venus.** In a private collection in London[1] 92
19. **The Apollo Belvedere.** (See Byron, *Childe Harold's Pilgrimage*, Canto IV, Stanza 161.) In the Vatican . . 94
20. **Mercury.** In the Vatican. "A lovely, thoughtful, charming head" (Potter, *The Art of the Vatican*) . . . 96
21. **Atlas supporting the Heavens, which are represented as a globe with the signs of the zodiac.** A statue in Naples . 98
22. **The Death of Pentheus.** A bronze mirror in the Collegio Romano, Rome 105
23. **A Sea-deity and his Family.** An enlarged gem . . . 124
24. **Bronze Statue of a Boxer.** In the National Museum, Rome 130
25. **Palaemon, seated on a Dolphin.** In the Glyptothek, Munich 146
26. **Daedalus and Icarus.** A cameo in Naples. The figure behind Daedalus is probably Pasiphae. The seated goddess is Artemis 150
27. **The Cumaean Sibyl, by Michael Angelo.** On the ceiling of the Sixtine Chapel, Rome 151
28. **Proserpina becomes the Bride of Pluto.** A Greek vase-painting. The picture shows Demeter, a winged Eros

[1] See Furtwängler, *Masterpieces of Greek Sculpture*, p. 343.

FIGURE PAGE

(symbolic of love), Hecate with her torch, and Hermes pointing out the way 154

29. **Charon receiving a Dead Woman from Hermes.** A Greek vase-painting. In Munich 161

30. **Hercules and Cerberus.** On a vase in Naples . . . 165

31. **Cybele turrita.** A statue from Formiae 180

32. **The Glorification of Augustus.** A famous cameo in Vienna. All the interest centres in the emperor, who sits enthroned, holding in his left hand a sceptre, and in his right the *lituus* of an augur. Above him is the star of his nativity (Capricorn). Beside him sits the goddess Roma. Another goddess holds a crown of oak leaves above his head. Caelus and Terra (with her children) are spectators of the scene. On the left, Tiberius is stepping from a chariot driven by a Victory. The boy is Germanicus.

In the lower part are captives, while Roman soldiers are raising a trophy 180

33. **Julius Caesar and Pompey**, the former with laurel wreath and star. Two gems in Berlin 182

34. **Marcellus the Younger.** The uppermost portion of the great Paris Cameo, of which the main subject (set forth in a lower scene) is the glorification of the emperor Tiberius. In the part reproduced we see the deified Augustus with a sceptre. The soldier with a shield is Drusus, brother of Tiberius, who died in 9 B.C. The figure in Phrygian garb, poised in the air before Augustus, is Aeneas, the ancestor of the Julian family, who holds in his hands a sphere, symbolic of world-power. The figure on the winged horse, which is led by a Cupid, is Marcellus,[1] the adopted son and heir of Augustus, whose early death in 23 B.C. was much lamented 184

35. **Ganymede and the Eagle.** Greek mirror, with relief . . 193

36. **Neptune.** Lange's restoration of the Posidon of Lysippus (end of fourth century, B.C.) 203

37. **Head of the Venus of Milo**, the most famous of the treasures of the Louvre in Paris 213

[1] So Furtwängler, *Antike Gemmen.*

FIGURE PAGE
38. A Coin of Carthage 234
39. Head of a Statue of Apollo. In the National Museum, Rome 245
40. Acanthus on a Corinthian Capital 250
41. Diomedes, Ulysses, and the Palladium. An ancient gem . 272
42. Hector dragged round the Walls of Troy. From a marble tablet in the Capitoline Museum, Rome 281
43. A Victim ready for Sacrifice. From a Roman bas-relief . 291
44. Aeneas, Anchises, and Ascanius. Coin of Antoninus . 309
45. A Coin of Aenea, showing the head of Aeneas . . . 316
46. Tripod of Apollo. The god, dressed in a long robe, is seated as he plays the *cithara*. An ancient gem 320
47. Magna Mater. The goddess wears a turreted crown and is seated in a chariot drawn by two lions. In her left hand she holds a tympanum. A relief from a Roman altar . 322
48. A Boy Praying. Bronze statue in Berlin 330
49. Scylla. From a vase-painting. In Naples 339
50. Chain-armor. In the Mainz Museum 343
51. Arethusa. From a coin of Syracuse 354
52. A Hunting Scene. Roman mosaic from Carthage . . 366
53. Jupiter Hammon. Coin of Cyrene 369
54. Mitra, a Phrygian cap 371
55. Mercury. Note the *talaria* on his feet, the purse in his right hand, and the herald's wand in his left. From a Pompeian wall-painting 373
56. A Bacchante. A gem in Florence 376
57. Hecate. She has one body, but three heads and six hands. On each head is a calathus, and in her hands are two dirks, two whips, and two torches. Beside her are two *cistae* surrounded by serpents. A man is dancing before her. A bronze amulet 395
58. Carchesium 407
59. A Serpent as *genius loci*. Wall-painting from Herculaneum 408
60. Figure-head of a Roman Ship 409
61. The Long-distance Foot-race. From a Greek vase in the British Museum 419
62. Cretan Labyrinth and the Minotaur. Early Cretan coin . 432
63 Neptune (or, probably, Augustus in the rôle of Neptune)

FIGURE PAGE

driving his steeds over the sea. A beautiful gem now in Boston 442

64. **Somnus.** Represented as a winged and bearded man. A gem in Berlin 444

65. **Theseus and the Minotaur.** The figure on the right is Minos; on the left, Ariadne. From a Greek vase-painting 450

66. **Orpheus and Eurydice.** An intaglio of comparatively late date. In Munich 456

67. **Castor and Pollux in the Lower World.** Pluto is on a rich throne, and beside him is Cerberus. A gem in Berlin . 456

68. **Triton and his Conch.** Engraving from a lamp . . . 460

69. **Pavor and Pallor on Roman Coins.** Note the personifications 467

70. **Chimaera.** An ancient gem 468

71. **Ixion bound to the Wheel.** A gem in the British Museum 487

72. **Long-robed Priest.** A gem in St. Petersburg . . . 491

73. **Corona Civica.** A bronze of C. Plotius Rufus, *triumvir auro, argento, aeri flando feriundo.* The letters *s. c.* are for *senatus consulto* 500

74. **Hercules and the Lernaean Hydra.** Coin of Crete in the British Museum 503

75. **The Elder Marcellus** and the *spolia opima.* Two faces of a coin. The *spolia* are offered in the temple of Jupiter Feretrius 509

76. **The God Tiberinus** (or Tiberis). On a coin of Antoninus Pius. In the British Museum 510

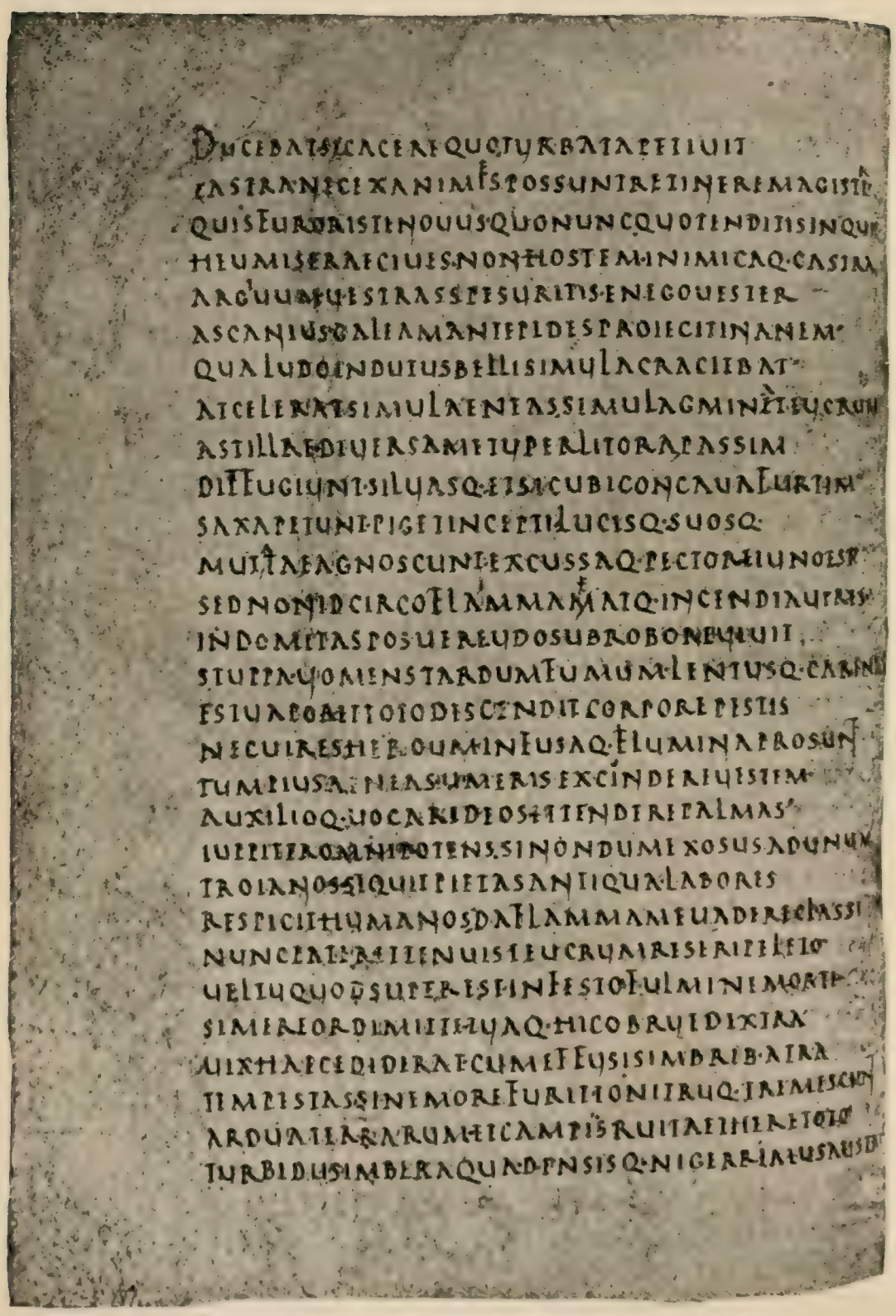


Fig. 2. Facsimile of a Manuscript of Virgil.

INTRODUCTION

Virgil's native place.

1. Publius Vergilius Maro is one of that large company of Roman writers who came from the provinces. Cisalpine Gaul was not formally annexed to Italy until twenty-one years after the poet's birth, but Virgil's natural sympathies, environment and education all tended to make him an enthusiastic Roman. The people of his native district (the township of Andes, near Mantua) were grateful to Julius Caesar, and Virgil[1] shared with the rest in the joy of recently acquired rights of citizenship.

His early environment.

2. Virgil was born in the country, "of rustic parents and brought up in the bush and forest,"[2] and Melissus, a freedman of Augustus, tells us that he kept his shy rustic manners even at the court. The influence of his early surroundings was never lost; Virgil was a poet of the streams and the woods to the last.[3] All his works reveal that love of the land and country scenes, in which the poet must have revelled in his youth, and which he indulged in mature years, when he gladly

[1] The spelling *Virgil* is due to a Latin form *Virgilius*, which is less correct than *Vergilius*. However, the spelling *Virgil* has been so long in vogue in English, being the form known to all our great poets and prose-writers, that it seems pedantic to insist on *Vergil* (see Professor Kelsey's letter in the *New York Nation*, Sept. 5, 1907, p. 206).

[2] *Rusticis parentibus nato inter silvas et frutices educto* (Macrobius, V. 2, 1).

[3] *Flumina amem silvasque.* (*Georgics*, II. 486.)

forsook the capital for his villa in that most beautiful region of all Italy, the neighborhood of Naples.

His father was of humble station, but a man of energy and integrity, who prospered in the world by keeping bees and investing in forest land. The second book of the *Georgics* is devoted to trees and their culture; the fourth to bees; while certain passages[1] in the *Aeneid* indicate the poet's interest in his father's employments.

His love for his father.

3. Filial love was one of Virgil's chief characteristics, and has left its mark upon his great epic. His father gave him a careful education, and the son repaid him with affection. In a short poem addressed to the little villa of Siro, in which he once took refuge, when driven from his home by armed force, he thus writes:[2] "To thee, I intrust myself, and with me those whom I have ever loved, and above all my father." With such an experience, how much sympathy would Virgil feel for his Aeneas, in that hour when Troy falls, and a refuge must be found for the aged Anchises!

His love of rural life.

4. To his father Virgil owed much more than his education. He also owed to him his love of simplicity and his purity of character. When, in the *Georgics*, we find him singing the simple virtues of the Italian farmer — his industry, watchfulness, and freedom from envy or sordid ambition — we feel that his heart is in the old home, the true nurse of his genius. The purity of the home and the joy of children's love, the solid comforts and real independence, as well as the simple pleasures of rural life, are all set forth in Virgil's beautiful verse.[3] It

[1] *E.g.* VI. 179 ff., 270–2.

[2] *Me tibi et hos una mecum, quos semper amavi,*
Commendo, in primisque patrem. (*Catalepton*, VIII.)

[3] *Georgics*, II. 523 ff.

was after the poet had become the friend of princes, had seen the utmost glory of this world, and known both the joys and the disappointments of the highest fame that he heaved a sigh for the happiness of country life, which he would no longer be allowed to enjoy in peaceful seclusion: "Ah, too fortunate the husbandmen, if they knew their own blessedness! . . . Repose without care is theirs, and a life that cannot disappoint, yet is rich in manifold treasures; yet the peace of broad domains fails them not, with caverns and living lakes, cool vales of Tempe, the lowing of oxen and soft slumbers beneath the trees; there are woodland glades and covers of game, a youth hardy in toil and accustomed to little; the worship of the gods and reverence for age; among them, as she passed from earth, Justice set her last footprints."[1]

His *pietas*.

5. The lines just cited suggest one of the chief traits in Virgil's character, — his simple piety and reverence, which, instilled into him in his early home, he never doffed, even when assailed by the subtle cynicism and cold agnosticism of court circles.

The English word 'piety' usually signifies only one aspect of the Latin *pietas*, and *pietas* in its larger sense is the virtue which Virgil emphasizes as the chief characteristic of the hero of his *Aeneid*. *Pity* and *piety* are both included in *pietas*, but the Latin term embraces also tenderness and affectionate regard for one's relatives,[2] one's country, and one's fellow-men in general. Virgil's own *pietas* is seen in his reverential attitude toward the gods and the time-

[1] *Georgics*, II. 458 ff.

[2] The word 'piety' can still be used thus in English; cf. W. D. Howells: "He pulled off his black satin stock — the relic of ancient fashion which the piety of his daughter kept in repair — and laid it on the table." (*A Modern Instance*, Ch. XL.)

honored ritual of their celebrations. It is seen, also, in his intense patriotism; still further in his devotion to his father, who became blind; in the story of his grief over the loss of a brother Flaccus; and in the fact that he provided handsomely by will for his half-brother, Valerius Proculus.

In one of his odes,[1] Horace testifies to the pious and affectionate character of Virgil, and the striking, almost passionate, phrase which he elsewhere applies to him, *animae dimidium meae*, 'half of my soul,' illustrates Virgil's power of inspiring affection in others.[2]

It is worth while dwelling on these features of Virgil's character, because they are all richly exemplified in his work; and in everything that Virgil wrote we can see, not a merely objective narrative, but the poet's personality and attitude toward life.

His personal appearance and habits.

6. One of the ancient lives[3] of Virgil tells us that the poet was of large frame, dark complexion, awkward in appearance, and weak in health. He suffered from dyspepsia[4] and perhaps on this account was abstemious in eating and drinking. We have already noted his shyness. Far from courting publicity, he would avoid the throngs that followed and pointed him out by retiring into the nearest house. Horace describes his three friends, Virgil, Plotius, and Varius, as "the whitest souls ever borne by earth,"[5] a beautiful testimony, not only to Virgil's spotless character, but also to the purity of his social and intellectual circle.

[1] *Odes*, I. 24. [2] *Odes*, I. 3, 8.

[3] Attributed to Donatus, of the fourth century, but really by Suetonius, a well-known biographer of the first century.

[4] He was *crudus*. (Horace, *Satires*, I. 5, 49.)

[5] *Animae qualis neque candidiores*
Terra tulit, neque quis me sit devinctior alter. (*Satires*, I. 5, 41.)

7. Virgil's education was carefully attended to. He studied at Mantua and Cremona, then at the larger city of Milan (Mediolanum), and lastly at the age of seventeen he passed on to Rome. This was in the year 53 B.C., one year after the death of Catullus and two years after that of Lucretius. Virgil studied under the best masters: Greek under Parthenius, a poet of some note; rhetoric under Epidius, the master of Antonius and Octavius; and philosophy under Siro, a distinguished Epicurean. This last study had great attractions for the youth, and one poem in the *Catalepton*[1] voices the delight with which, giving up the rhetoricians and grammarians, he turned to philosophy.

His education and literary training.

8. The poem just referred to is composed in a peculiar metre[2] much used by Catullus, to whom, in the sixth *Aeneid*, Virgil paid marked homage, for the line with which Aeneas begins his address to Dido in the world below,

Influence of earlier poets, especially Lucretius.

Invitus, regina, tuo de litore cessi,[3]

is taken directly from an elegiac poem[4] by the earlier writer. Virgil, then, studied Catullus, and thus, perhaps, secured not a little of the precision, delicacy, and artistic finish for which Catullus is famous.

But if Virgil is indebted to Catullus, much greater is his debt to another famous poet, Lucretius. Catullus could teach form and style, but Lucretius could widen the horizon of his spirit. In a certain passage of the *Georgics*,[5] Virgil pays a remarkable tribute to the author of the great poem

[1] No. 5. The term *Catalepton* (κατὰ λεπτόν, *i.e.*, 'small') is applied to a group of 14 short poems attributed to Virgil. Some, at least, of these are genuine.

[2] The scazon or limping iambic.

[3] VI. 460.

[4] Catullus, 66, 39.

[5] *Georgics* II. 475 ff.

On Nature. He is anxious to sing, as Lucretius had done, of the marvels of the physical universe, yet he realizes that his genius is of a humbler kind, and he must be content to utter his "native woodnotes wild."

This ambition to become a natural philosopher stayed with Virgil to the end. We find the philosophic coloring frequently in the *Aeneid,* and Suetonius tells us that after putting the finishing touches to his epic, the poet had intended to devote the rest of his life to philosophy.[1]

The style of Lucretius — vigorous, independent, almost careless, and closely akin to that of the early writers like Ennius[2] — is very different from the studied precision of Catullus. In moulding his style, Virgil is undoubtedly influenced by both of these great poets, and in his hexameters we find that in numerous details, as in general effect, he strikes a happy mean between the easy freedom of the one and the labored finish of the other.

Second period of Virgil's life. Confiscations under the Second Triumvirs.

9. From 53 B.C., when he first went to Rome, ten years of Virgil's life are a blank, but this period was doubtless spent in hard study and numerous poetical essays.[3] In 42 B.C., the year of Philippi, we find him once more at his old home. The victorious triumvirs, in providing for the settlement of the great armies which had been raised during the civil war, confiscated lands in the Cremona district, and "Mantua, alas! too near unhappy Cremona"[4]

[1] *Ut reliqua vita tantum philosophiae vacaret.* The term *philosophia* is here used mainly of so-called 'natural philosophy' in its broadest sense.

[2] Ennius, called the "father of Roman poetry," lived from 239–169 B.C.

[3] Besides the *Catalepton*, there are extant five minor poems that have been attributed to Virgil, viz. the *Culex*, *Ciris*, *Copa*, *Moretum*, and *Aetna*, but very few scholars believe that any of these are genuine.

[4] *Mantua vae miserae nimium vicina Cremonae.* (*Eclogues*, IX. 28.)

suffered as well. The poet, like his neighbors, was dispossessed of his farm and, attempting resistance, barely escaped with his life.[1] But the momentary misfortune was a wonderful blessing in disguise. Virgil found a friend in the noble Asinius Pollio, administrator of the province, and secured the patronage of two distinguished men, Cornelius Gallus and Alfenus Varus, both of whom had been his fellow-students in Rome. Through them he was introduced to Octavius, and either recovered his farm or received in compensation an estate in Campania.

The *Eclogues*.

10. The poems, in which Virgil records his experience at this trying time, are the ten *Eclogues*, written at various times after 43 B.C., and published in their present order in 37 B.C. The two which are mainly concerned with his expulsion from the farm are the first and ninth, but at least three, viz. the second, third, and fifth (and probably the seventh as well), preceded the first in point of time, and, like it, were written in the poet's native district. The sixth and ninth were composed at Siro's villa; the remainder, viz. the fourth, eighth, and tenth, were written in Rome. Pollio, Gallus, and Varus are all sung in the *Eclogues*, but the first of the poems doubtless won its place in the series because of the honor there paid to Octavius, who before 37 B.C. had become sole ruler in Italy.

The *Eclogues* are permeated with an air of tender and romantic sentiment, of love of home and friends and country, of the *dolce far niente* of Italian life, of happy communion with nature in her many phases. Their fragrant atmosphere and rich melodiousness have commended them to the choice spirits of many generations. Milton, Coleridge, and Words-

[1] See § 3 above.

worth loved them, and Macaulay liked them best of all Virgil's works.

11. To Virgil's contemporaries, the note struck in the *Eclogues* meant the beginning of a new era for Roman literature. The poet's success was at once recognized by prince and people alike, and in that age of reform the first statesman of the day, Maecenas, sought to secure his genius for the noble work of reconstructing the state. Hence the four books of the *Georgics*, upon which Virgil spent seven years, and which, published in 29 B.C., two years after the battle of Actium, are the first, as they are also the most brilliant, of the literary productions of the Empire.

Third period of Virgil's life. The *Georgics*.

The dominant tone of the *Georgics* is happiness and joy, with but a slight undercurrent of that sadness which is never far away in Virgil. They are in fact a eulogy, a rhapsody almost, upon the farmer's life, and from first to last thrill with the poet's ardent love of his subject. "The glorification of labor" is Merivale's characterization of the *Georgics*. It would be almost as fitting to call them a glorification of Italy. "Hail, thou land of Saturn, mighty mother of harvests, mighty mother of men! It is for thee I venture upon an ancient art of high renown."[1] It is for Italy that Virgil sings of the husbandman's labor. Previous poets had sung for Rome; Virgil was the first to sing for a united Italy.

12. If the *Eclogues* won general applause for Virgil, the *Georgics* placed him on a pinnacle of splendid isolation, and he was everywhere acknowledged as Rome's greatest poet. It is little wonder,

Fourth period of Virgil's life. The *Aeneid*.

[1] *Salve, magna parens frugum, Saturnia tellus,*
Magna virum; tibi res antiquae laudis et artis
Ingredior. (*Georgics*, II. 173 ff.)

therefore, that everybody looked forward with the greatest interest to the next achievement of his muse. The ancient biographer[1] tells us that "almost before the *Aeneid* was begun, expectation was so keen that the poet Propertius did not hesitate to make this prediction: 'Give place, all writers of Rome and Greece; a work greater than the *Iliad* is coming to its birth.'"

Virgil's reading of the *Aeneid* to Augustus.

13. In 27 B.C. the title of Augustus was conferred on Octavius, and in the following year the emperor wrote entreating, almost threatening, letters from Spain, begging the poet to send him either the first draft or at least some portion of the new work. It was very much later, however, when Virgil read to the emperor three books, the second, fourth, and sixth, — the three, it may be noticed, which are almost always regarded as the finest of the *Aeneid*. We are told that Virgil's reading was wonderfully sweet and fascinating, one of several respects in which he and Tennyson resembled each other.[2] The young Marcellus, the hope of the Empire, had died in 23 B.C., and when in his recitation the poet reached that exalted and pathetic passage near the end of the sixth book, in which the sad event is foreshadowed, — the passage including those thrilling words which Dante long afterwards heard the blessed chanting in Paradise, — Octavia, the heart-broken mother, fainted away:

> "Heu miserande puer, si qua fata aspera rumpas,
> Tu Marcellus eris! Manibus date lilia plenis."[3]

14. After spending eleven years on the composition of the *Aeneid*, Virgil set out in 19 B.C. for Greece and Asia, where

[1] Suetonius (Donatus). See note 3, p. xx.
[2] See *Quarterly Review*, January, 1901, pp. 99–129.
[3] *Aeneid*, VI. 882.

he intended to spend the next three years in putting the finishing touches to his epic. At Athens, however, meeting Augustus on his homeward journey from the East, he was induced to return with the emperor to Italy. A fever, contracted at Megara, grew worse during the voyage, and ended in his death at Brundisium, a few days after landing, in the fifty-first year of his age.

His journey to Greece. Illness and death.

15. Before leaving Italy, Virgil had made his friends, L. Varius and Plotius Tucca, his residuary legatees and literary executors, directing them to publish nothing which had not already been edited by him.[1] This request had special reference to the *Aeneid*, which he had begged Varius to burn in the event of his death.[2] So anxious was he to have this done that in in his last hours he vainly called for his manuscript, so as to destroy it with his own hands. It is pathetic to think of the dying poet thus keenly sensitive to imperfections in his work, and it cannot but increase our admiration for his genius to learn that nothing satisfied him short of absolute perfection. We are told that Varius had refused to give his promise to destroy the poem. Be that as it may, Augustus issued orders to have it published, directing the executors to edit it, and prescribing that while they were at liberty to remove superfluities, yet they were to make no additions.[3] The corrections made were very slight.[4]

His final instructions to his executors.

[1] *Vario ac simul Tuccae scripta sua sub ea condicione legavit ne quid ederent quod non a se editum esset.*

[2] *Egerat cum Vario, priusquam Italia decederet, ut si quid sibi accidisset Aeneida comburet.*

[3] *Augustus vero, ne tantum opus periret, Tuccam et Varium hac lege iussit emendare ut superflua demerent, nihil adderent tamen.* (From Servius.)

[4] *Summatim emendata.*

16. In Suetonius and Servius only two examples are cited of passages omitted by the original editors. One is the prooemium of four lines, the personal introduction to the *Aeneid*. This is certainly out of keeping with epic tone, drawing the attention as it does to the poet rather than to his lofty theme, though not unlike the closing lines of the *Georgics*. The original is given on page 187, and may be translated thus: "I am he who once tuned my song on a slender reed, and then, quitting the woodland, constrained the neighboring fields to serve the husbandmen, however grasping — a work dear to farmers; but now the bristling arms of Mars I sing. . . ." Virgil may well have written these verses in the experimental stage of composition, but it is quite unlikely that he would have retained them in his published work.

The prooemium to the *Aeneid*.

17. The other passage belongs to the Helen episode in the second book, and though omitted from all the best manuscripts cannot be excluded without injuring the context to a serious extent. It was probably dropped by Varius and Tucca in deference to the poet's expressed dissatisfaction with the scene. The passage was apparently known to others, and was possibly published later by some one who regretted its omission. Indeed, the very fact of its omission from the first complete edition would bring it into notice, much as rejected poems of modern writers are not infrequently published by their biographers and reviewers.

The Helen episode (*Aeneid II.* 567–588).

18. Suetonius throws some interesting light on the methods of work pursued by Virgil. We are told that when he was writing the *Georgics*, he would con over and dictate in the early morning a large number of verses, and then spend the whole day in cor-

Virgil's methods of work.

recting and reducing them to the smallest compass,[1] the poet humorously comparing himself to a she-bear "licking her cub into shape."

It has been estimated that the length of time, seven years, given to the *Georgics* would mean an average of less than one line daily. No wonder that the poem reveals such exquisite finish in details, and that the *Aeneid*, a work between four and five times as long and left unrevised by its author, should in this respect suffer by comparison. As to the later poem, we are told[2] that Virgil "first drafted the *Aeneid* in prose, and having arranged it in twelve books, proceeded to compose it bit by bit, just as the fancy took him, without attacking subjects in due order. And that nothing might stay his inspiration, he allowed some passages to remain imperfect, while others he bolstered up, as it were, with mediocre lines, which he jestingly declared were inserted as props to support the structure, until the solid columns arrived." During the composition, Virgil on certain occasions read his work to others, though not often, generally confining himself to passages about which he was in doubt, that he might have the benefit of his hearers' judgment. It is easy to see from this statement how it was that Virgil's closest literary friends, Varius and Tucca, — both of them critics whose approval Horace proudly claims, and one of them, Varius, himself a tragic and epic poet of distinction, — were, in all probability, thoroughly familiar

[1] Cf. Tennyson:

"Old poets foster'd under friendlier skies,
Old Virgil, who would write ten lines, they say,
At dawn, and lavish all the golden day
To make them wealthier in his readers' eyes."

[2] *Aeneida prosa prius oratione formatam digestamque in XII. libros particulatim componere instituit.*

with the poet's sentiments and conceptions, and peculiarly well qualified to act as the editors of his posthumous work. These personal details should not be overlooked when we form our estimate of Virgil's *Aeneid*, one of the most ambitious poetical attempts in the history of literature, and yet the offspring of a shy, diffident spirit, conscious of lofty aims and ideals, but wholly devoid of self-assertion or self-complacency.

A test of lofty art.

19. One test of lofty art, whether in painting, music, architecture, sculpture or poetry, is the power it possesses, in the way, not of actual expression, but of suggestion and spiritual stimulation. This is something which we all recognize in the noblest of the Psalms of David, in the best scenes of the *Iliad* and *Odyssey*, in the brilliant choruses of the *Agamemnon* of Aeschylus or the *Antigone* of Sophocles, in Dante, Shakespeare, and Milton, and last, but not least, in many moving passages in the *Aeneid*.

Virgil's authority in the later Roman Empire.

20. If such a power were not inherent in Virgil, how could we account for the fact that in European literature he has played a part second only to that of the Bible itself? His successors in Latin literature, Martial, Juvenal, Tacitus, Seneca, and the rest, were all nurtured on Virgil. Martial and Silius kept his birthday sacred. He was the main subject of study in the schools of rhetoric throughout the Empire, and Comparetti[1] assures us that "the use which the grammarians made of Virgil is so extensive that, if all the manuscripts of him had been lost, it would be possible, from the notices given us by the ancients of the Virgilian poems, and

[1] Domenico Comparetti: *Vergil in the Middle Ages*, translated from Italian into English by E. F. M. Benecke (The Macmillan Co., 1895).

the passages quoted from them by the grammarians alone, to reconstruct practically the whole of the *Eclogues*, the *Georgics*, and the *Aeneid*. . . . The authority of Virgil was supreme, and his poetry was, so to speak, the Bible of the ancients; it was the first of all scholastic books, and was always in everybody's hands." From the time of Hadrian[1] on, the so-called "lots of Virgil" were consulted by the superstitious, even as the faithful in like manner had recourse to the sacred Scriptures. In the sixth century people still crowded Trajan's Forum to hear the *Aeneid* recited, and a churchman like Jerome, on hearing of the fall of Rome when stormed by Alaric the Goth, gives utterance to his grief in words taken partly from the *Aeneid*, and partly from the *Psalms*. Many Christian poems on Biblical themes were but *centos* made up of lines from Virgil's works.

Virgil and Dante.

21. In the Middle Ages Virgil was known among the people as a magician and a saint, and on the threshold of modern literature he is Dante's guide to lead him into Paradise. And if Virgil had no other claim to distinction, this fact, that he is the acknowledged "master and author" of Dante,[2] and the only source of his "noble style," at a time when Greek had not yet come to its hour of resurrection, would surely be enough to win for him the reverence and affection of all.

Virgil's influence on English literature.

22. On English literature Virgil has had an enormous influence in both a direct and an indirect way. In Celtic tales the voyage of Aeneas gave birth to the voyage of Brutus, who founds in Albion a new Troy or London. In the twelfth century Geoffrey of Monmouth makes much of this story in his history, and after him it is found in many forms.

[1] Emperor of Rome from 117–138 A.D.

[2] Dante, *Inferno*, Canto I. 85 ff.

Geoffrey's work gave birth to a French poem, upon which was founded Layamon's *Brut.* The myth was generally accepted down to the middle of the seventeenth century and Milton records it in his history. The literature of the Elizabethan age is filled with allusions to it.

To deal adequately with Virgil's direct influence on our literature would be a gigantic task, and here we can merely suggest how far-reaching it has been. In the *Hous of Fame* Chaucer gives an outline of the *Aeneid,* dwelling mainly on the Dido episode, a story of peculiar fascination for all the Elizabethan writers. Nash and Marlowe dramatized it, and Shakespeare refers to it many times. Bacon calls Virgil "the chastest poet and royalest, that to the memory of man is known."

Most of our later poets have confessed their indebtedness to Virgil. For Dryden he is his divine master. Cowper counted it

> "An effort vain
> To sweeten more sweet Maro's matchless strain."

In Wordsworth's eyes the Bay of Naples was sacred to Virgil:

> "That delicious Bay
> Parthenope's Domain — Virgilian haunt;
> Illustrated with never dying verse,
> And by the Poet's laurel-shaded tomb,
> Age after age to pilgrims from all lands
> Endeared."[1]

At Naples, too, Matthew Arnold can think only of the "sweet, tender Virgil." William Morris gave striking evidence of his fondness for the poet by translating the long *Aeneid* into English verse, and so we may pass down the

[1] *Memorials of a Tour in Italy.*

list of immortals to Tennyson, who shows not only by his glorious tribute,[1]

> "Light among the vanished ages;
> star that gildest yet this phantom shore,"

but also by his countless Virgilian echoes and references, that he is "the most Virgilian of modern poets."[2]

It is with good reason, then, that Professor MacMechan[3] has said: "Beginning the *Aeneid* is like setting out upon a broad and beaten highway, along which countless feet have passed in the course of nineteen centuries. It is a spiritual highway, winding through every age and every clime."

Perennial value of the *Aeneid*.

23. Not ephemeral are books like this; they put us in touch with the culture of former ages. Their roots have run down deep into humanity, and to tear them out would be impossible. Thus it is that the words of Virgil come to us charged with the emotions of the centuries past, and these emotions cluster as thick about them as about the trumpet calls of Isaiah or the soft music of the Twenty-third Psalm. "The *Aeneid*," says Woodberry,[4] "shows that characteristic of greatness in literature which lies in its being a watershed of time; it looks back to antiquity in all that clothes it with the past of imagination, character and event, and forward to Christian times in all that clothes it with emotion, sentiment and finality to the heart."

24. There are, of course, some obvious defects in the

[1] *To Virgil.* Written at the request of the Mantuans for the nineteenth centenary of Virgil's death. See page lx.

[2] See *Classical Echoes in Tennyson*, by W. P. Mustard (The Macmillan Co., 1904).

[3] Professor of English Literature in Dalhousie College, Halifax. The extract is from a published lecture on Virgil.

[4] Professor of Comparative Literature in Columbia University, New York. See his *Great Writers*, p. 136 (McClure Co., N.Y., 1907).

Aeneid. The spell of Homer is too strong at times, and Virgil, with the *Iliad* and *Odyssey* before him, made the *Aeneid* too lengthy and brought in too many scenes of battle and bloodshed. The hero is not, first and foremost, a warrior, and it is a mistake that in certain passages Virgil has given him too strong a resemblance to Achilles, when we know that in essentials he is more like Virgil himself. But Homer was the only model worthy of Virgil, and we, realizing the solidarity of classical literature and the sense of continuity running through it all, are sometimes surprised to find how original and independent, for all his indebtedness to Homer, Virgil can be. We no longer regard the *Iliad* and the *Aeneid* as epics of the same type. The world of the Augustan age was not the same world as in the old Homeric days, and we have learnt that the later epic is as truly representative of an age of culture and art, of wealth and imperial power, as the earlier is the product of an age of artlessness, simplicity, and open-eyed wonder.

The *Aeneid* the first of its class.

25. As a truly national work, the *Aeneid* draws upon all the best stores in the previous literature of Rome,[1] and it is in a somewhat similar way that the later epic draws upon Homer. The Homeric poems were familiar to all Romans who could boast of any education whatever. They had become absorbed

The *Aeneid* in its relation to earlier literature.

[1] Notably the epics, especially the *Annales* of Ennius (239–169 B.C.) and the *Punic War* of Naevius (240–202 B.C.). The *Annales* of Ennius was a poetic chronicle of historical incidents from the earliest days of the city to the poet's own time. The work was regarded with veneration by all Romans, and the *Aeneid* is saturated with its influence. Naevius, in his epic, had handled the mythical history of both Rome and Carthage, and thus provided Virgil with some of the material used in the first four books.

The tragedies of Pacuvius (219–129 B.C.) and Accius (170 to about 90 B.C.) had also no little influence on Virgil.

into the intellectual life of Rome, just as much of Hebrew literature has been absorbed into ours. Not only, therefore, are these epics bound to show their influence in the *Aeneid*, but that influence must logically be paramount. Virgil had already become the Theocritus[1] and the Hesiod[2] of Rome; now that he was entering upon the epic field he must strive to become the Homer of Rome as well.

Virgil's absorption of Homer.

26. But to become another Homer, it was necessary to do far more than simply transfer Homeric verses to his pages. Suetonius tells us that some critics of Virgil reproached him for taking too freely from the Greek. The poet retorted by declaring that if they would try to do what he had done, they would find it easier to take the club from Hercules than a verse from Homer.[3] And there is no doubt that Virgil himself and almost all of his contemporaries regarded his reproductions of Homer much as we look upon Landor's[4] echoes of Roman classics or Matthew Arnold's copies from Greek tragedy.[5] The thoughts please because they are appropriate, and if we know the original, we read the imitation with all the greater satisfaction. It is thus that Voltaire very justly remarked on one occasion that "if Homer is the creator of Virgil, Virgil is certainly the finest of his works."

Comprehensiveness of the *Aeneid*.

27. The *Aeneid* is such a comprehensive work that it may be approached by many avenues and studied from many points of view. It is a storehouse of the literature of the past; it is a compendium of Roman antiquities and Roman customs; it is an epitome of Roman history; it is a eulogy of Roman imperialism; it

[1] In the *Eclogues*.

[2] In the *Georgics*.

[3] *Facilius esse Herculi clavam quam Homero versum subripere.*

[4] Walter Savage Landor (1775–1864). His works reveal a remarkable knowledge of Latin literature.

[5] *E.g.* his tragedy of *Merope*.

is a splendid paean of Roman patriotism. A recent writer[1] finds its 'grandest phase' in the fact that "it is a meditation upon life," and it certainly is the loftiest expression ever heard of Roman spirituality. It is the striking contrast between the deeply religious Virgil and the irreligious atmosphere in which he lived that we should recognize, if we are to appreciate this great poet as he deserves.

The note of spirituality.

28. This spiritual note is heard above all others in the *Eclogues*, as in the Pollio poem, a beautiful dream of a golden age, when "a little child shall lead" the world into righteousness and peace. It is heard again in the *Georgics*, where *ora et labora*, "work and pray," is the constant theme. And again we find it echoing through the long *Aeneid*. In the First Book, the hero resigns himself to fate and the will of the gods; in the Second, the mist is taken from his eyes, and he sees the gods themselves uprooting Troy; in the Third, he wanders to and fro, seeking guidance from above; in the Fourth, he forgets for a brief space his high mission, but responds at once to the divine call, sinking self and sentiment when duty demands the sacrifice; in the Fifth, he engages in the most pious of devotional acts, the sacrifices and games in honor of a dead father; in the Sixth, he essays to pierce the veil which hides the unseen world, and wins that revelation of life immortal which has enthralled the fancy of the greatest Christian poets of mediaeval and modern times. In the light of that revelation, Aeneas, throughout the second half of the *Aeneid*, calmly pursues his divinely ordered way, working out the destiny of his race and country with all the serene confidence inspired by perfect faith in a divine

[1] Woodberry, *Great Writers*, p. 140.

blessing. Herein we see embodied the soul of Rome herself, as she is revealed in her majestic development.

29. But it is in the Sixth, and central, Book of the twelve that Virgil breathes his highest spiritual aspirations.

The sixth *Aeneid*.

This life of human effort, of vain longing, of love unsatisfied — has it no fruition, no fulfilment in the world beyond? Is Lucretius right when he leads us down to the gloom of the grave, and leaves us to an immortal death? This is the question with which the poet grapples in this wonderful book, and in the answer we have (next to Plato's *Phaedo*) the noblest spiritual utterance of pagan thought. For out of all that the legends, traditions, poetry, mysteries, religion, and philosophy of Greece and Rome could teach, Virgil has gathered up the noblest elements and made one supreme effort to catch a vision of the world beyond the grave.

30. The *Aeneid* is an epic in twelve books, the first half dealing with the hero's wanderings from his old home in

The story of the *Aeneid*.

Troy, and the second half with his wars, incurred in making a new home for his people. The poem thus becomes at once an *Odyssey* and an *Iliad*.

The story opens, in true epic fashion, not with the beginning of the hero's wanderings, but in the seventh year after

Book I.

the fall of Troy. The subject is briefly stated, and then we have "a view of the supernatural machinery by which it is to be worked out." While sailing from Sicily, the Trojans encounter a storm raised by Aeolus (god of the winds) at the request of Juno, who, in her hatred of the Trojan race, would gladly destroy its last remnants and so prevent the founding of Rome. The Trojans are wrecked off the African coast, where Aeneas, son of Venus and Anchises, is hospitably received by Queen Dido, who is

founding the Phoenician city of Carthage. Thus the poet skilfully contrives to bring into association the two peoples, Romans and Carthaginians, who at a later time were to dispute the supremacy of the western Mediterranean. This, then, is one feature of the historical background provided for the narrative.

Dido, who, by the help of Venus, has become enamoured of Aeneas, gives a grand banquet to the Trojan leader, at which she invites him to tell the story of Troy's fall and his subsequent wanderings.

Book II. In the Second Book Aeneas tells the thrilling story of the capture and destruction of Troy by the Greeks, the subsequent massacre, and the escape from the city of himself with his father and young son Iulus (or Ascanius), together with a small band of citizens.

Book III. The Third Book contains the main narrative of the wanderings of Aeneas, who is endeavoring to found a city and carry his gods to a new land.

At the outset he is quite in the dark as to his goal. Thus he sails to Thrace, but listening to the supernatural warning of the murdered Polydorus, he steers his course to Delos. Here a divine voice bade him seek his ancient motherland. Anchises interprets this as meaning Crete, the ancient home of Teucer, but a pestilence drives the would-be settlers from the Cretan shores.

Again, in a dream, Aeneas is assured by the Penates that he should seek Hesperia. Once more the Trojans put to sea, but are forced to take refuge from a storm on one of the Strophades, where they are cursed by Celaeno, a Harpy. After spending a winter at Actium they pass on to Buthrotum, and visit the kingdom of Helenus, who, inspired by Apollo, instructs Aeneas as to the rest of his journey.

Avoiding the eastern coast of Italy, they pass on to Sicily, where, on reaching Drepanum, Anchises dies. On resuming the voyage they encounter the storm already described,[1] as a result of which they land, not in Italy, but in Africa. Thus we are brought back to the beginning of Book I.

Book IV. The Fourth Book is the story of the hero's great temptation and of the tragedy of Dido. Aeneas lingers on in the pleasant land of Carthage, enthralled by the charms of the queen, and forgetful of his lofty mission. As for Dido, her love for Aeneas becomes an overmastering passion, and though, on the loss of her husband Sychaeus, she had vowed never to wed again, she lends a willing ear to her sister Anna, who urges her to unite herself to Aeneas in marriage. Aeneas, however, is recalled to a sense of his duty by a divine warning, and, notwithstanding Dido's pleading and upbraiding, determines to leave Carthage. The deserted queen, after praying that between her people and his there may be eternal hatred, mounts her funeral pyre and stabs herself with her lover's sword.

Book V. In the Fifth Book Aeneas returns to Sicily on the anniversary of his father's death, in whose honor he celebrates funeral games. While these are in progress, the women, incited by Juno, set fire to the ships, hoping thus to bring their journeying to an end. Rain, coming in answer to the prayer of Aeneas, quenches the flames, and then, leaving some of his followers behind, the hero sets sail for Italy.

Book VI. In the Sixth Book Aeneas lands at Cumae, in Campania, where he invokes the aid of Apollo and the Sibyl. With the latter's help he discovers the

[1] In I. 81 ff.

'golden bough,' which enables him to pass into the lower world, accompanied by the Sibyl. There he finds Anchises, who enlightens him on the future of the Trojan race, and points out the souls of the famous Romans, to be born in later times.

The last six books have been called Virgil's Iliad, because in these the poet describes the hero's warfare on Italian soil. Lavinia, daughter of Latinus, king of Laurentum, had been betrothed to Turnus, a Rutulian chieftain, but an oracle having declared that she should wed a foreign prince, Latinus pledged her to Aeneas. Turnus rouses the Latins to war, and Aeneas forms an alliance with Evander, who reigns in Pallanteum, on the site of the later Rome. The resulting conflict, which involves Italian tribes and legendary heroes, is concluded by the death of Turnus in single combat with Aeneas.

Books VII–XII.

31. Like a tragedy, an epic demands unity, and Virgil's *Aeneid* was probably the first Roman epic to secure unity in the proper sense of the word. The *Punic War* of Naevius[1] and the more ambitious *Annales* of Ennius were probably deficient in this respect, for being verse chronicles of historical events, they could not have had a really organic unity such as the epic properly demands. Any unity which the *Annales* could claim must have been due to the central idea of Rome's greatness or Rome's destiny. True unity, however, is secured by the action. This should be complete in itself, with beginning, middle, and end; and the parts of which the epic is composed should be truly integral, so that no one can be withdrawn without affecting the whole. In this respect, the *Aeneid*

Unity of the *Aeneid*.

[1] See § 25.

shows much higher unity than the *Iliad*, which destructive critics have so often pulled to pieces.

The *Aeneid* takes its name from the hero, yet it is not he but the action which gives unity, viz. the new settlement of the Trojans or the transfer of the Penates from Troy to Latium. The opening words, *arma virumque*, indicate the subject, with the hero's purpose,

> "dum conderet urbem
> Inferretque deos Latio,"

and the result finally achieved,

> "genus unde Latinum
> Albanique patres atque altae moenia Romae."

The narrative concludes, not with the foundation of a city, but with the death of Turnus, because, as this removes the last hindrance which stood in the way of a definite settlement, the poetic interest here closes. No need is there for a Roman poet to tell his readers that Lavinia will do what every Roman daughter would do, obey her father and marry the man of his choice. Jupiter himself, moreover, a true *deus ex machina*, promises[1] the union of the two peoples. Rome's future is assured.

32. The story of the *Aeneid* begins with the fall of Troy, for herein lies the origin of the hero's mission, viz. to carry the Trojan Penates to Latium. Heinze[2] has pointed out how the author was confronted with a serious initial difficulty. Aeneas, the ancestor of the Roman people, had fled from his fatherland, driven out by a victorious enemy. To a Roman, Rome was what Troy was to Aeneas, but could a Roman turn his back on a falling Rome and not perish with her? Could the gods of

A serious initial difficulty.

[1] *Aeneid*, XII. 834 ff.

[2] *Virgils Epische Technik*, pp. 3 ff.

Rome be carried to a foreign land? In Livy[1] (a contemporary of Virgil), we may still read the fervid speech of Camillus, in which the patriot shows how no true Roman could entertain the idea of removing from Rome to Veii after the destruction of the city by the Gauls.

In the case of Aeneas, therefore, Virgil's first aim must have been to secure him against the reproach of weakness, cowardice, and disloyalty. He had to arouse sympathy for the fallen, and rob the Greeks of the glory which attends success. And yet the story of Troy's fall was familiar from tradition, and it would have been unwise, if not impossible, to depart seriously from the well-known narrative. Thus it is that early in the epic the poet shows not only that it was through no lack of valor that Troy fell, but also that the abandonment of the city was a duty imposed by fate on the hero, who was to be the saviour of his kindred, his countrymen, and his country's gods. Hence that triumph of poetic art, the brilliant narrative of the Second Book, one of the most moving stories in the literature of the world.

Traditions of Aeneas.

33. It has often been pointed out that the personality of Aeneas, whether satisfactory or not, is essentially an original creation of Virgil's. In the Homeric poems, though playing an honorable part, he yet enjoys no special distinction, and, outside of Homer, such legends as clung to him were exceedingly vague and involved no striking features. He was, however, the most suitable person to choose as the mythical hero of an epic on Rome, for he not only figured in both Trojan and Italian traditions, but he was the reputed ancestor of

[1] Titus Livius, 59 B.C.–17 A.D. Of his *History of Rome*, 35 out of 142 books have come down to us. The speech of Camillus is given in Book V., ch. 51 ff.

the Julian line, and in the Julian Augustus was centred all the vast power of the Roman Empire.

Many disconnected traditions linked the name of Aeneas or of Troy with a variety of places on the Mediterranean coasts. Dionysius of Halicarnassus[1] (a Greek who lived in Rome at the time of Virgil) cites the story that Aeneas died in Thrace, but he is also familiar with traditions which made him die in Arcadia and Italy. His tomb, indeed, was found in so many places that the writer fears the fact may prove a puzzle. "But let people reflect," he adds, "that this difficulty is common to many heroes, especially those who have had remarkable fortunes and have lived lives of wandering, and let them learn that, while only one place receives the actual body, memorials have been raised in many places from good-will for kindness rendered, especially if any of the hero's race have survived, or because the hero founded the particular city, or stayed there a long time and was a benefactor." And in this way Dionysius accounts for the tombs of Aeneas in Ilium, Bebrycia, Phrygia, Pallene, Arcadia, Sicily, and "many other places" where, after death, "he was honored with mounds and much building of tombs."

Tradition also connects Aeneas closely with the worship of Venus (or Aphodite). Thus he is said to have founded temples in her honor at Pallene, Cythera, Zacynthos, and Buthrotum, while at Leucas and Actium, as well as on the river Elymus, in Sicily, the temples had the names of both Aeneas and Aphrodite. There was also a town of Aeneia in Pallene, a shrine of Aeneas in Ambracia, and an island of Aenaria near Cumae, while near the Sicilian Eryx, where

[1] He came to Rome about 30 B.C., and published his *Early History of Rome* about 8 B.C.

the Aphrodite cult was strong, there were temples associated with Aeneas. All this indicates a close connection between Aeneas and Venus, summed up in the current belief that Aeneas was the son of the goddess.

As to the founding of Rome, there was a great variety of traditions. One myth made Romus, a son of Ulysses, its founder. Dionysius, however, cites several authorities in support of the tale that Aeneas founded Rome. This story received special emphasis at the time of the war between Pyrrhus, king of Epirus, and Rome,[1] because Pyrrhus claimed to be a descendant of Achilles, and the Romans, as descendants of Aeneas, were naturally hereditary enemies. At the end of the First Punic War, the Acharnanians applied to Rome for aid against the Aetolians, on the ground that their ancestors had not joined in the war against Troy. Rome, therefore, was believed to have a Trojan origin.

As Rome developed a literature, the poets took up the matter, and Naevius traced the quarrel of Rome and Carthage back to Aeneas and Dido. Ennius made Romulus the son of Ilia and grandson of Aeneas, but it was soon discovered that this did not allow enough time to elapse between Aeneas and Romulus. According to a constant tradition, Rome had had but seven kings before 509 B.C., when her first consuls were appointed, and reckoning one king to a generation of thirty-five years, it was easy to reach the date 754 B.C. for the founding of the city. But as Troy, according to Greek chronology, had fallen some three centuries earlier, it was necessary to fill in the intervening time between Aeneas and Romulus. Hence Aeneas was made to found not Rome itself but Lavinium, and was followed by a line of Alban kings, leading up to Romulus, the actual founder of Rome.

[1] 280–275 B.C.

Thus we see that when Virgil undertook his epic, he had to work into some sort of harmony a vast number of miscellaneous stories about Troy, the Mediterranean towns, Italy, and Rome, and the easiest way to join these together was to take as the centre of interest Aeneas, the reputed ancestor of the imperial family. It is interesting to learn that the head of Venus appears on coins of the Julii in the middle of the second century B.C., and that Julius Caesar, in the speech delivered at the funeral of his aunt, the widow of Marius, claimed descent from Iulus, the son of Aeneas. In Rome, too, there were certain other families which claimed a Trojan descent, and Virgil has given some of these the recognition they doubtless craved.

In dealing with what we may call the Odyssey of his work, Virgil has endeavored — and with great success — to include as many of these disconnected traditions as could be embraced in a rational and connected account. Hence the Third Book, which, in view of its subject, was probably one of the most difficult to write, and which, therefore, Virgil seems to have reserved to a late hour for composition. Hence, too, certain inconsistencies between the Third Book and the rest of the narrative, which had already been framed without reference to the plan or details of this book. Such inconsistencies Virgil would doubtless have rectified, had he lived long enough to revise his work.

Character of Virgil's hero.

34. Though Aeneas thus figured in many traditions, his characterization in the epic is Virgil's own. Aeneas is the embodiment of both personal and national virtues. He is above all *pius*,[1] the humble servant of the gods, and the sympathetic friend of man. He is also brave, even though the first time we see him he is

[1] See above, § 5.

plunged in despair.[1] He has known much suffering, and, as the founder of a race, bears the burden of a heavy responsibility, being ever concerned with weighty problems.[2] He is a statesman and a prince, to whom the welfare of his people is of supreme moment, and in his portrayal we should recognize not only a glorified Augustus, but also an embodiment of those great moral qualities which won for Rome her world-wide supremacy.

As a representative of the cultivated and complex Augustan age, too closely identified, perhaps, with abstract ideas, Aeneas does not evoke among Virgil's readers the same enthusiasm as is felt for a hero of a simpler, more concrete type, such as Achilles. If, however, we keep in view the main idea, that Aeneas has a divine mission, — the establishment of a city which is to rule and civilize the world, — we may understand something of the intense interest with which a Roman audience contemplated the hero of the *Aeneid.*

Though modern sympathy with Aeneas may never be very strong, yet only in one episode is it in danger of turning to conscious disapproval. This is in the tragedy of Dido, where our romantic ideas often make us condemn the hero for faithlessness, blinding us to the fact that here was a crisis when Aeneas had to decide between personal affection and a stern sense of duty.[3] He hearkened to the divine call to leave Carthage, and this *pietas* to the gods involved his duty to his country, his kindred, and his far-off posterity.[4] In such a conflict between Love and Duty Aeneas

[1] I. 92 ff.

[2] "He is perhaps the most solitary figure in literature." (Glover, *Studies in Virgil*, p. 204.)

[3] See IV. 393–396.

[4] See IV. 351–361.

could not have decided otherwise than he did and yet have remained a hero.

35. In reading the *Aeneid* it is important to bear in mind that it is a national epic, and was written at a remarkable period in the history of Rome. The battle of Actium had closed a century of terrible civic strife, and established the beneficent authority of one who brought security, peace, and a sense of national unity to an agitated, exhausted, and disunited Roman world. It was "the culminating point of all the past history of Rome and the starting-point of a greater future," and the poet, realizing the significance of the event, surveys with pride Rome's steady progress from small beginnings, and confidently looks forward to the glories yet to be.

Great ideas prominent in the *Aeneid*.

The *Aeneid*, indeed, is a splendid expression of genuine and exalted patriotism. This is seen, not merely in the general conception and design of the poem, but also in many details, such as the frequent references to traditional and historical events, in Jupiter's prophecy of the future greatness of Rome,[1] in the roll-call of Roman heroes in Book VI.,[2] and in the many sympathetic allusions to ancient customs and institutions, as well as to the various Italian towns and peoples, and to the many rivers, lakes, and mountains which figured in the national history. "Virgil's epic," says Schuckburgh,[3] "is Roman history on the highest plane."

The central figure of the new age ushered in by Actium was Augustus, for whom Virgil entertained a sentiment of enthusiastic admiration. He was the saviour of Rome, the founder of her empire, and the idol of her citizens. The *Aeneid* is at once a glorification of Rome and of Augustus.

[1] *Aeneid*, I. 261–296. [2] II. 756 ff. [3] *Augustus*, p. 285.

But the epic is also an expression of the best religious sentiment of Rome. This great empire had been built up by men who put their trust in the gods; nay, it was the work of the gods themselves. Virgil had a deeply religious nature and fully recognized man's dependence on a supernatural, divine Power. This Power is often designated as Fatum or Fata or Fortuna, and all beings are subject to it, whether men or the gods of popular belief. Of the latter, Jupiter (called *omnipotens*) appears at times as practically on a par with the Fates, though he is rather to be regarded as their viceroy, executing their will. Among the other gods Apollo plays a conspicuous part. He may be regarded as the spokesman or prophet of Jupiter, and just as he figures prominently in Plato's ideal state, so we find Augustus paying him special honor in his attempt to put fresh life into the religious ritual of Rome. This effort is reflected in the *Aeneid*.[1]

As to many of the gods who figure in the *Aeneid*, it is not necessary to suppose that the enlightened poet really believed in their positive and individual existence. They were creations of the popular fancy of earlier days. They had figured in all the literature of the past, and for a national poet to disregard them would have been unnatural and indeed impossible. Even Lucretius, whose *De Rerum Natura* is a protest against superstition, invokes Venus at the opening of his great poem, and the poet who sings the glories of the Julian family could not but give special prominence to the goddess from whom, according to popular tradition, that family was descended. Venus, indeed, and Juno, Neptune, Mercury, and other gods are skilfully

[1] As far as Apollo is concerned, the student may note his prominence in Books III. and VI.

employed by Virgil in the machinery of his epic, and it should be noticed that, as far as the characterization of these supernatural beings goes, they testify largely to Virgil's originality of conception. But it is certainly not in them that we find the main evidence of the religious character of the epic. "We must never forget, if we would understand Augustus and his age, that the real theme of the *Aeneid* is the victory of *pietas*, of the sense of duty and discipline, over wanton barbarism and individual passion. . . . If we ask why the *Aeneid* may truly be called a great religious poem, the answer is that after generations of crime and civil war a great poet could reflect the feeling of the best men of his time, that the sense of duty to the gods, the State, and the family is the one thing wanting to make Rome once more happy and prosperous."[1]

The relation of the *Aeneid* to art.

36. The Augustan age is famous for the efforts made by the emperor and his ministers to beautify Rome and make it worthy of its position as capital of the empire. Before his death Augustus could boast that he had found a city of brick, but was leaving one of marble, an allusion to the splendid and costly buildings and works of sculpture which were due to him.

Many passages in Virgil indicate the poet's interest in this side of the emperor's activity, and we may be sure that, as a thoroughly cultivated man, he was as familiar with the artistic monuments of his time, as he was with the religious ritual and legendary lore which figure so conspicuously in his poems.

One of the most beautiful architectural works of Augustus was the temple of Apollo on the Palatine, which was richly

[1] W. Warde Fowler, *Religion and Citizenship in Early Rome*, in *The Hibbert Journal*, July, 1907. Students may profitably consult Carter, *The Religion of Numa* (Macmillan).

adorned with sculptures. To such artistic embellishments we have a reference in the Sixth *Aeneid*, where Virgil dwells at length upon the sculptured scenes on the doors of Apollo's temple at Cumae, and in the First Book, where he describes the sculptures of Juno's temple in Carthage. Similar references are found in the Eighth *Aeneid* and in the *Georgics*.

A vast number of noble productions of Greek art were secured by Augustus to adorn his public buildings. All the great masters of earlier days were represented, and contemporary artists were also employed. One of the latter was Arcesilaus, who made a statue of Venus for the forum of Julius Caesar. This statue,[1] unlike most representations of Venus, was a fully draped figure, and Virgil seems to have been thinking of it when he wrote his most detailed description of the goddess (I. 402 ff.). Note especially the words *pedes vestis defluxit ad imos* (I. 404). Similarly in I. 315 ff., Virgil has in mind statues of Diana, who is often represented in short hunting attire, with the knees left bare. In the Diana of Versailles[2] the drapery is actually turned back above the left knee, as if to display the latter fully to view (*nuda genu*, 320).

The passage in *Aeneid*, V. 817 ff., where Neptune, attended by his varied train, glides over the stormy seas and quiets them, and that in the same book (240 ff.), where Cloanthus is heard by the choir of the Nereids and of Phorcys, by Panopea and Portunus, remind us of a famous work of Scopas, which, about 30 B.C., was taken from Bithynia and set up in the temple of Neptune in Rome. This work showed Thetis carrying the body of Achilles over the sea, and attended by Neptune himself, besides Nereids on dol-

[1] See Fig. 9, p. 27. [2] See Fig. 8.

phins, hippocamps, the train of Phorcys, and other sea monsters.

In referring to attributes of the gods, Virgil often has his eye upon their forms in art. Thus we have Pallas with nimbus and Gorgon (II. 615); Apollo, *Arquitenens* (iii. 75), his flowing locks encircled with leafy chaplet and band of gold (IV. 147); Mercury, with golden sandals and caduceus (IV. 239); Iris, with her saffron wings (IV. 700) and bow (V. 609); the winged god Sleep (V. 838); Liber in his car, driving his tigers, the reins festooned with vine leaves (VI. 804); Aurora, with her roseate chariot (VI. 535).

Portrait sculpture was very popular among the Romans, and in Virgil's day the central figure in such art must have been Augustus. His giant statue in the Vatican[1] is a contemporary work, which furnishes a good commentary on the poet's idealization of the emperor. In this statue the cuirass is adorned with reliefs suggesting heroic and mythological associations, while the accompanying Cupid on a dolphin indicates the descent of the Julian family from Venus.[2]

Virgil's versification and style.

37. On the subject of Latin versification in general, and the ordinary principles of prosody, the student should consult the school grammars.[3]

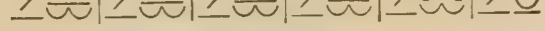
The verse used throughout the *Aeneid* is known as the Dactylic Hexameter, and consists of six feet, the first four of which are either dactyls (— ⏑ ⏑) or their equivalent spondees (— —). The fifth foot is regularly a dactyl, but occasionally a spondee, in which case the verse is called spondaic. The last foot is always a dissyllable, and the

[1] See Fig. 7.

[2] On the representations of rivers and mountains in art, see p. 374.

[3] A useful little book is Richardson's *Helps to the Reading of Classical Latin Poetry* (Ginn and Co., 1907).

second syllable may be either long or short (*syllaba anceps*). The following, therefore, is the scheme:



The fact that either dactyls or spondees may be used in the verse allows the poet to group these feet with considerable variety, and in this variety of grouping we see one side of the poet's technical and artistic skill. A preponderance of dactyls gives to the verse a comparatively light and rapid movement; one of spondees, a comparatively heavy and slow movement. Contrast, for example, the following verses:

(*a*) fert umero gradiensque deas supereminet omnis (I. 501);
(*b*) iamque ascendebant collem, qui plurimus urbi (I. 419).

Rapid movement accords with joy, excitement, and passion, while slow movement harmonizes with solemnity, sadness, weariness, and kindred ideas. Virgil's thought is beautifully reflected in his metrical combinations, and the student is urged to study the most important passages in the poem from this point of view.

The hexameter may also be varied by means of the *caesurae* and *diaereses*. A caesura is produced when a word ends within a foot; a diaeresis, when the end of a word coincides with the end of a foot. The principal caesura, commonly called *the* caesura, falls in the middle of the verse, either in the third or the fourth foot.[1] Thus:

arma virumque cano, || Troiae qui primus ab oris (I. 1);
inferretque deos Latio, || genus unde Latinum (I. 6).

The caesura, again, may be either *masculine* or *feminine*, according as it falls after the first syllable of the foot, or after the first short syllable of the dactyl. The principal

[1] Technically called *penthemimeral* and *hephthemimeral* respectively.

caesura in a Virgilian line is usually masculine; the feminine, however, is occasionally employed, with a lighter effect. Thus:

dis geniti potuere. || Tenent media omnia silvae (VI. 131).

Diaereses are much more sparingly used than caesurae, and often serve to emphasize special turns of thought. Thus:

volvitur in caput; || ast illam ter fluctus ibidem (I. 116).

A diaeresis after the fourth foot is called a bucolic diaeresis, or (less correctly) a bucolic caesura, *e.g.:*

insidat quantus miserae deus. || At memor ille (I. 719).

Besides the principles of verse construction already indicated, Virgil makes liberal use of other means to secure harmony of sound and sense. Thus the very words used may imitate sound, as in:

exoritur clamorque virum clangorque tubarum (II. 313).

This is called onomatopoeia. For other examples, see I. 87; II. 770; IV. 463.

More frequent than distinct onomatopoeia is assonance, *i.e.* the recurrence of similar sounds. Thus, *cura recursat* (I. 662), *horresco referens* (II. 204), *clamores horrendos* (II. 222).

Still more common is alliteration. This metrical ornament, inherited from the earlier literature, is artistically used by Virgil to aid in effectiveness of expression. The alliteration in a verse may be single, double, or even triple; and where there is more than one instance, we may have a variety of order, *e.g. aabb, abba, abab.*[1]

But there are other ways in which the verse of the *Aeneid*

[1] *a* and *b* represent the repeated letters.

shows that Virgil was a master of all the subtleties of musical language. He knew the relative values of the several consonants and vowels in producing melodious or discordant effects, and to their artistic use is due much of the power or beauty of individual lines. For illustrations, see I. 694; VI. 573; and the paragraph notes on I. 1–7, 102–123; II. 730–795.

Special attention will be called in the notes to peculiarities of Virgil's style. Here it will be sufficient to give, for convenience of reference, lists of figures of syntax and rhetoric. To these we add a number of terms of prosody.

38. (*a*) Figures of Syntax.

Figures of speech and technical terms.

Anacoluthon: a change of construction in a sentence, the first part being left grammatically incomplete.

Anastrophe: the placing of a preposition after the word governed; *e.g.* I. 348.

Asyndeton: the omission of conjunctions; *e.g.* I. 240, 249, 250.

Archaism: the use of old or obsolete forms of expression.

Ellipsis: the omission of one or more words necessary for the sense; *e.g. haec secum* (*dicit*), I. 37.

Enallage: the substitution of one part of speech, or of one form, for another; *e.g.* I. 21 (*regem* = *regnantem*).

Grecism: an idiom or peculiarity of the Greek language; *e.g.* I. 320; II. 650.

Hendiadys: the use of two nouns, connected by a conjunction, instead of a single modified noun; *e.g.* I. 61, 78; II. 116.

Hypallage: the interchange of grammatical constructions; *e.g. dare classibus Austros* (= *dare classis Austris*), III. 61.

Hypotaxis: the use of the subordinate construction.

Hysteron proteron: a reversal of the natural or logical order of ideas. It is really a variety of parataxis; *e.g.* II. 353.

Parataxis: a primitive style of sentence-structure, by which propositions are placed side by side, without regard to logical relation; *e.g.*:

arma amens capio, nec sat rationis in armis (II. 314)
(= *cum non sat rationis in armis sit, arma amens capio*).

Pleonasm: the use of superfluous words; *e.g.* I. 669.

Polysyndeton: the use of unnecessary copulative conjunctions; *e.g.* I. 85; IV. 438.

Prolepsis (*anticipation*): the use of a word (usually an epithet) before the action makes it logically appropriate; *e.g. submersas obrue*, I. 69; *furentem incendat*, I. 659.

Tmesis (*cutting*): the separation of the two parts of a compound word; *e.g.* I. 412, 610.

Zeugma (*joining*): the use of a word in two or more connections, though strictly applicable only in one; *e.g.* II. 259, 321.

(*b*) Figures of Rhetoric.

Alliteration: the recurrence at short intervals of the same initial letter;[1] *e.g.* I. 124; IV. 238–239.

Anadiplosis: the repetition of one or more of the closing words of a clause at the beginning of the next; *e.g.* II. 319, 406.

Anaphora: the repetition of one or more words at the beginning of successive clauses or phrases; *e.g.* I. 709, 717; II. 29, 30.

[1] The letter in question may begin an accented syllable, as well as a word. Alliteration may be vocalic, as well as consonantal.

Aposiopesis (*silence*): an abrupt pause in a sentence; *e.g.* I. 135; II. 100.

Assonance: the close recurrence of similar sounds; *e.g.* I. 399.

Chiasmus: the arranging of pairs of words in opposite order; *e.g.* I. 611, 634–635.

Epanadiplosis: the use of the same word at the beginning and end of a verse; *e.g.* III. 435.

Epizeuxis: the repetition of a word with vehemence or emphasis; *e.g.* VI. 86.

Euphemism: a mild and more agreeable expression of a painful or repulsive thought; *e.g.* I. 219.

Litotes: a denial instead of the opposite affirmative; *e.g.* V. 284; VI. 392.

Metaphor: a condensed or implied simile.

Metonymy: the use of one name in place of another which it suggests; *e.g.* I. 177.

Onomatopoeia: the adaptation of sound to sense in the use of words; *e.g.* I. 55; II. 418–419.

Oxymoron: the combination of apparently contradictory words; *e.g.* III. 383.

Simile: an illustration by formal comparison; *e.g.* I. 148.

Synecdoche: the use of the part for the whole or the reverse; *e.g.* II. 23.

(c) Terms of Prosody.

Arsis: the unaccented part of a foot.

Caesura (*cutting*): the ending of a word within a metrical foot.[1]

Diaeresis (*dividing*): the coincidence of the end of a foot with the end of a word.[1]

[1] On *caesura* and *diaeresis* see p. li.

Diastole: the lengthening of a short syllable in the thesis of a foot; *e.g.* III. 91.

Elision: the slurring together of a final vowel or diphthong (or final **m** and its preceding vowel) with the first syllable of a following word beginning with a vowel or **h**.

Hexameter: a verse of six metrical feet.

Hiatus: the meeting of two vowels without contraction or elision; *e.g.* I. 405.

Ictus: the stress of voice given to syllables at regular intervals in a metrical system.

Semihiatus:[1] the giving of half its value (*i.e.* the value of a short syllable) to a long final vowel or diphthong; *e.g.* III. 211.

Synaloepha: the same as elision.

Synizesis (*settling together*):[2] the coalescence of two distinct vowels (or a vowel and a diphthong) so as to form one syllable; *e.g.* *Oilei*, I. 41; *dehinc*, I. 131.

Synapheia: elision between two verses; *e.g.* I. 332; II. 745.

Systole: the shortening of a long syllable; *e.g.* II. 774.

Thesis: the accented part of a foot.

39. Chronological Table.

First period, 70–43 (minor poems).

B.C.

70. Birth of Virgil.
69. Cicero's aedileship.
66. Cicero's praetorship.
65. Birth of Horace.
63. Birth of Octavius (afterward Caesar Augustus). Cicero's consulship.

[1] Also called *prosodic hiatus*.

[2] Often called *synaeresis*.

60. First Triumvirate (Julius Caesar, Pompey, and Crassus).
58. Cicero goes into exile. Caesar begins the conquest of Gaul.
57. Cicero recalled.
55. Virgil assumes the *toga virilis*. Death of Lucretius. Caesar invades Britain.
54. Virgil studies in Milan. Death of Catullus.
53. Virgil goes to Rome. Studies rhetoric and philosophy. Cicero elected augur. The Parthians defeat the Romans at Carrhae.
52. Cicero's *Pro Milone*.
51. Cicero proconsul in Cilicia.
49. Julius Caesar bestows Roman citizenship on the towns of Gallia Transpadana.
48. Battle of Pharsalia. Overthrow of Pompey.
44. Assassination of Caesar. Cicero's Philippics.

Second period, 43–37 (the *Eclogues*).

43. Second triumvirate (Octavius, Antonius, and Lepidus). Assassination of Cicero. Birth of Ovid.
42. Battles of Philippi. Overthrow of Brutus and Cassius.
41. Confiscations of the triumvirs. Virgil takes refuge in Siro's villa. Virgil introduced to Maecenas.
40. Virgil restored to his estate.
37. Publication of the *Eclogues*. Phraates becomes king of Parthia.
36. Antonius invades Parthia.

Third period, 37–29 (the *Georgics*).

33. Phraates attacks Armenia and Media.
31. Battle of Actium. Overthrow of Antonius. Octavius visits the East.
29. Octavius returns from the East and celebrates a triple

triumph. The temple of Janus closed. Publication of the *Georgics.*

Fourth period 29–19 (the *Aeneid*).

27. Octavius receives the title of Augustus.
26. Augustus in Spain. He corresponds with Virgil.
23. Death of Marcellus. Virgil reads portions of the *Aeneid* to Augustus.
20. Expedition of Augustus to the East. The Parthians restore the standards taken at Carrhae.
19. Virgil journeys to Greece. Returns with Augustus. Dies at Brundisium.

40. Translation of Aeneid, I. 1–33.[1]

Of Arms I sing, and of the Man, who first from the coasts of Troy, exiled by Fate, came to Italy and Lavinian shores; much buffeted he on sea and land by force of powers above, through cruel Juno's unforgiving wrath, and much too enduring in war also, till he should build a city and bring his gods to Latium: whence came the Latin race, the lords of Alba, and the walls of lofty Rome.

Tell me, O Muse, the cause; wherein thwarted in will or wherefore angered, did the Queen of Heaven drive one so excellent in goodness to traverse so many perils, to face so many toils. In heavenly breasts can such resentments dwell?

There was an ancient city, the home of Tyrian settlers, Carthage, over against Italy and the Tiber's mouths afar,

[1] These verses are selected for translation because, though they are the first encountered by the student, yet, owing to the subject-matter, the indirect narration, and the long parenthesis, they are among the most difficult in the whole poem to render into English.

rich in wealth and stern in war's pursuits. This, 'tis said, Juno loved above all other lands, holding Samos (itself) less dear. Here was her armor, here her chariot; that here should be the capital of the nations, should the Fates perchance allow it, was even then the goddess's aim and cherished hope. Yet she had heard, indeed, that a race was rising from Trojan blood, to overthrow some day her Tyrian towers; from it a people of wide rule and proud in war should come forth for Libya's downfall: such was the circling course of Fate. The daughter of Saturn, fearful of this, and mindful of the old war which erstwhile she had fought at Troy for her beloved Argos, — not yet, too, had the grounds of her wrath and her bitter sorrows faded from her mind: deep in her heart lie stored the judgment of Paris and her slighted beauty's wrong, the hateful race and honors paid the exalted Ganymede, — inflamed hereby yet more, she tossed on the wide main the Trojan remnant, left by the Greeks and pitiless Achilles, and kept them far from Latium; and many a year they wandered, driven by the Fates o'er all the seas. So vast a work was it to found the Roman race.[1]

[1] The following verse translations of the *Aeneid* are recommended for school libraries: viz., those by Dryden, John Conington (Crowell, New York), William Morris (Longmans, Green & Co., New York), James Rhoades (Longmans, 2 vols.), Charles J. Billson (Edward Arnold, London, 2 vols.), and E. Fairfax Taylor (Everyman's Library).

Also for general reference in the study of Virgil the following: *Roman Poets of the Augustan Age*, W. Y. Sellar (Oxford: Clarendon Press); *Classical Writers — Vergil*, H. Nettleship (D. Appleton & Co.); *Classical Essays*, F. W. H. Myers (Macmillan); *Studies in Virgil*, Glover (Edward Arnold, London); *Country of Horace and Virgil*, Bossier (Putnam); *Master Virgil*, J. S. Tunison (Robert Clark & Co., Cincinnati); *Vergil in the Middle Ages*, D. Comparetti (Sonnenschein, London); *Legends of Virgil*, Leland (Macmillan); *History of Roman Literature*, Teuffel (George Bell & Sons, London).

41. Tennyson's Tribute to Virgil.

TO VIRGIL.

WRITTEN AT THE REQUEST OF THE MANTUANS FOR THE NINETEENTH CENTENARY OF VIRGIL'S DEATH.

I.

Roman Virgil, thou that singest
Ilion's lofty temples robed in fire,
Ilion falling, Rome arising,
wars, and filial faith, and Dido's pyre;

II.

Landscape-lover, lord of language,
more than he that sang the Works and Days,
All the chosen coin of fancy
flashing out from many a golden phrase;

III.

Thou that singest wheat and woodland,
tilth and vineyard, hive and horse and herd;
All the charm of all the Muses
often flowering in a lonely word;

IV.

Poet of the happy Tityrus
piping underneath his beechen bowers;
Poet of the poet-satyr
whom the laughing shepherd bound with flowers,

V.

Chanter of the Pollio, glorying
in the blissful years again to be,
Summers of the snakeless meadow,
unlaborious earth and oarless sea;

VI.

Thou that seest Universal
Nature moved by Universal Mind;
Thou majestic in thy sadness
at the doubtful doom of human kind;

VII.

Light among the vanish'd ages;
star that gildest yet this phantom shore;
Golden branch amid the shadows,
kings and realms that pass to rise no more;

VIII.

Now thy Forum roars no longer,
fallen every purple Caesar's dome—
Tho' thine ocean-roll of rhythm
sound for ever of Imperial Rome—

IX.

Now the Rome of slaves hath perish'd,
and the Rome of freemen holds her place,
I, from out the Northern Island
sunder'd once from all the human race,

X.

I salute thee, Mantovano,
I that loved thee since my day began,
Wielder of the stateliest measure
ever moulded by the lips of man.

Fig. 3. Juno.

CALIFORNIA

P. VERGILI MARONIS AENEIDOS

LIBER I.

The poet's theme.

Arma virumque canō, Trōiae[1] quī prīmus ab ōrīs
Ītalīam fātō profugus Lāvīniaque[2] vēnit
lītora, multum ille et terrīs iactātus et altō
vī superum saevae memorem Iūnōnis ob īram,
multa quoque et bellō passus, dum condĕrēt urbem 5
īnferretque deōs Latiō; genus unde Latīnum
Albānique patrēs atque altae moenia Rōmae.

Invocation.

Mūsa, mihī causās memorā, quō nūmine laesō
quidve dolēns rēgīna deum tot volvere cāsūs
īnsignem pietāte virum, tot adīre labōrēs 10
impulerit. Tantaene animīs caelestibus īrae?

Juno's hatred of the Trojans.

Urbs antīqua fuit (Tyriī tenuēre colōnī)
Karthāgō, Ītaliam contrā Tiberīnaque longē
ōstia, dīves opum studiīsque asperrima bellī;
quam Iūnō fertur terrīs magis omnibus ūnam 15

1. *Troiae:* with *i* consonantal, as often.
2. *Laviniaque:* with *i* consonantal in third syllable.

posthabitā coluisse Samō; hīc[1] illius arma,
hīc currus fuit, hoc rēgnum dea gentibus esse,
sī quā fāta sinant, iam tum tenditque fovetque.
Prōgeniem sed enim Trōiānō ā sanguine dūcī
audierat, Tyriās ōlim quae verteret arcēs; 20
hinc populum lātē rēgem bellōque superbum
ventūrum excidiō Libyae: sīc volvere Parcās.

FIG. 4. THE JUDGMENT OF PARIS.

Id metuēns veterisque memor Sāturnia bellī.
prīma quod ad Trōiam prō cārīs gesserat Argīs —
(necdum etiam causae īrārum saevīque dolōrēs 25
exciderant animō; manet altā mente repostum
iūdicium Paridis sprētaeque iniūria fōrmae,
et genus invīsum et raptī Ganymēdis honōrēs) —
hīs accēnsa super, iactātōs aequore tōtō
Trōas, reliquiās[2] Danaum atque immītis Achillī, 30

1. *Samo* | *hic*: hiatus. 2. *reliquias*: pronounced as *rell-*.

The storm

Haec ubi dicta, cavum conversā cuspide montem
impulit in latus; ac ventī, velut agmine factō,
quā data porta, ruunt et terrās turbine perflant.
Incubuēre marī tōtumque ā sēdibus īmīs
ūnā Eurusque Notusque ruunt crēberque procellīs 85
Āfricus et vāstōs volvunt ad lītora flūctūs;
īnsequitur clāmorque virum strīdorque rudentum.
Ēripiunt subitō nūbēs caelumque diemque
Teucrōrum ex oculīs; pontō nox incubat ātra.
Intonuēre polī, et crēbrīs micat ignibus aethēr, 90
praesentemque virīs intentant omnia mortem.
Extemplō Aenēae solvuntur frīgore membra;
ingemit et duplicīs tendēns ad sīdera palmās
tālia vōce refert: 'Ō terque quaterque beātī,
quīs ante ōra patrum Trōiae sub moenibus altīs 95
contigit oppetere! Ō Dānaum fortissime gentis
Tȳdīdē! Mēne Īliacīs occumbere campīs
nōn potuisse tuāque animam hanc effundere dextrā,
saevus ubi Aeacidae tēlō iacet Hector, ubi ingēns
Sarpēdōn, ubi tot Simoīs correpta sub undīs 100
scūta virum galeāsque et fortia corpora volvit!'

The shipwreck.

Tālia iactantī strīdēns Aquilōne procella
vēlum adversa ferit flūctūsque ad sīdera tollit;
franguntur rēmī; tum prōra āvertit et undīs
dat latus; īnsequitur cumulō praeruptus aquae mōns. 105

Hī summō in flūctū pendent, hīs unda dehīscēns
terram inter flūctūs aperit; furit aestus harēnīs.
Trīs Notus abreptās in saxa latentia torquet
(saxa vocant Italī, mediīs quae in flūctibus, Ārās,
dorsum immāne marī summō), trīs Eurus ab altō 110
in brevia et syrtīs urget (miserābile vīsū)
inlīditque vadīs atque aggere cingit harēnae.
Ūnam, quae Lyciōs fīdumque vehēbat Orontēn,
ipsius ante oculōs ingēns ā vertice pontus
in puppim ferit; excutitur prōnusque magister 115
volvitur in caput; ast illam ter flūctus ibīdem
torquet agēns circum et rapidus vorat aequore vertex.
Appārent rārī nantēs in gurgite vāstō,
arma virum tabulaeque et Trōïa gaza per undās.
Iam validam Īlioneī[1] nāvem, iam fortis Achātae, 120
et quā vectus Abās et quā grandaevus Alētēs,
vīcit hiems; laxīs laterum compāgibus omnēs
accipiunt inimīcum imbrem rīmīsque fatīscunt.

Neptune rebukes the winds.

Intereā magnō miscērī murmure pontum
ēmissamque hiemem sēnsit Neptūnus et īmīs 125
stāgna refūsa vadīs, graviter commōtus; et altō
prōspiciēns, summā placidum caput extulit undā.
Disiectam Aenēae tōtō videt aequore classem,
flūctibus oppressōs Trōas caelīque ruīnā.
Nec latuēre dolī frātrem Iūnōnis et īrae. 130
Eurum ad sē Zephyrumque vocat, dehinc[2] tālia fātur:
'Tantane vōs generis tenuit fīdūcia vestrī?

1. *Ilioneï.* 2. *dehinc.*

Iam caelum terramque meō sine nūmine, ventī,
miscēre et tantās audētis tollere mōlēs?
Quōs ego —! sed mōtōs praestat compōnere flūctūs: 135
post mihi nōn similī poenā commissa luētis.
Mātūrāte fugam rēgīque haec dīcite vestrō:
nōn illī imperium pelagī saevumque tridentem,
sed mihi sorte datum. Tenet ille immānia saxa,
vestrās, Eure, domōs; illā sē iactet in aulā 140
Aeolus et clausō ventōrum carcere rēgnet.'

He stills the waves.

Sīc ait, et dictō citius tumida aequora plācat
collēctāsque fugat nūbēs sōlemque redūcit.
Cȳmothoē simul et Trītōn adnīxus acūtō
dētrūdunt nāvīs scopulō; levat ipse tridentī 145
et vāstās aperit syrtīs et temperat aequor
atque rotīs summās levibus perlābitur undās.
Ac velutī magnō in populō cum saepe coörta est
sēditiō, saevitque animīs ignōbile volgus,
iamque facēs et saxa volant (furor arma ministrat), 150
tum pietāte gravem ac meritīs sī forte virum quem
cōnspexēre, silent arrēctīsque auribus adstant;
ille regit dictīs animōs et pectora mulcet:
sīc cūnctus pelagī cecidit fragor, aequora postquam
prōspiciēns genitor caelōque invectus apertō 155
flectit equōs currūque volāns dat lōra secundō.

The landing in Africa.

Dēfessī Aeneadae, quae proxima lītora, cursū
contendunt petere et Libyae vertuntur ad ōrās.

Est in sēcessū longō locus: īnsula portum
efficit obiectū laterum, quibus omnis ab altō 160
frangitur inque sinūs scindit sēsē unda reductōs.
Hinc atque hinc vāstae rūpēs geminīque minantur
in caelum scopulī, quōrum sub vertice lātē
aequora tūta silent; tum silvīs scaena corūscīs
dēsuper, horrentīque ātrum nemus imminet umbrā; 165
fronte sub adversā scopulīs pendentibus antrum,
intus aquae dulcēs vīvōque sedīlia saxō,
Nymphārum domus. Hīc fessās nōn vincula nāvīs
ūlla tenent, uncō nōn alligat ancora morsū.
Hūc septem Aenēās collēctīs nāvibus omnī 170
ex numerō subit, ac magnō tellūris amōre
ēgressī optātā potiuntur Trōes harēnā
et sale tābentīs artūs in lītore pōnunt.
Ac prīmum silicī scintillam excūdit Achātēs
succēpitque ignem foliīs atque ārida circum 175
nūtrīmenta dedit rapuitque in fōmite flammam.
Tum Cererem corruptam undīs Cereāliaque arma
expediunt fessī rērum frūgēsque receptās
et torrēre parant flammīs et frangere saxō.

Aeneas slays deer.

Aenēās scopulum intereā cōnscendit et omnem 180
prōspectum lātē pelagō petit, Anthea sī quem
iactātum ventō videat Phrygiāsque birēmīs,
aut Capyn, aut celsīs in puppibus arma Caīcī.
Nāvem in cōnspectū nūllam, trīs lītore cervōs
prōspicit errantīs; hōs tōta armenta sequuntur 185
ā tergō et longum per vallīs pāscitur agmen.

Cōnstitit hīc arcumque manū celerīsque sagittās
corripuit, fīdus quae tēla gerēbat Achātēs,
ductōrēsque ipsōs prīmum, capita alta ferentīs
cornibus arboreīs, sternit, tum volgus et omnem 190
miscet agēns tēlīs nemora inter frondea turbam;
nec prius absistit, quam septem ingentia victor
corpora fundat humī et numerum cum nāvibus aequet.
Hinc portum petit et sociōs partītur in omnīs.
Vīna bonus quae deinde[1] cadīs onerārat Acestēs 195
lītore Trīnacriō dederatque abeuntibus hērōs,
dīvidit, et dictīs maerentia pectora mulcet:
'Ō sociī (neque enim ignārī sumus ante malōrum),
ō passī graviōra, dabit deus hīs quoque fīnem.
Vōs et Scyllaeam rabiem penitusque sonantīs 200
accestis scopulōs, vōs et Cyclōpia saxa
expertī; revocāte animōs maestumque timōrem
mittite; forsan et haec ōlim meminisse iuvābit.
Per variōs cāsūs, per tot discrīmina rērum
tendimus in Latium, sēdēs ubi fāta quiētās 205
ostendunt; illīc fās rēgna resurgere Trōiae.
Dūrāte et vōsmet rēbus servāte secundīs.'

The Trojans partake of food and mourn for the lost.

Tālia vōce refert, cūrīsque ingentibus aeger
spem voltū simulat, premit altum corde dolōrem.
Illī sē praedae accingunt dapibusque futūrīs; 210
tergora dēripiunt costīs et vīscera nūdant,
pars in frūsta secant veribusque trementia fīgunt,
lītore aēna locant aliī flammāsque ministrant.

1. *deinde.*

Tum vīctū revocant vīrīs, fūsīque per herbam
implentur veteris Bacchī pinguisque ferīnae. 215
Postquam exēmpta famēs epulīs mēnsaeque remōtae,
āmissōs longō sociōs sermōne requīrunt,
spemque metumque inter dubiī, seu vīvere crēdant
sīve extrēma patī nec iam exaudīre vocātōs.
Praecipuē pius Aenēās nunc ācris Orontī, 220
nunc Amycī cāsum gemit et crūdēlia sēcum
fāta Lycī fortemque Gyān fortemque Cloanthum.

Venus appeals to Jupiter.

Et iam fīnis erat, cum Iuppiter aethere summō
dēspiciēns mare vēlivolum terrāsque iacentīs
lītoraque et lātōs populōs, sīc vertice caelī 225
cōnstitit et Libyae dēfīxit lūmina rēgnīs.
Atque illum tālīs iactantem pectore cūrās
trīstior et lacrimīs oculōs suffūsa nitentīs
adloquitur Venus: 'Ō quī rēs hominumque deumque
aeternīs regis imperiīs et fulmine terrēs, 230
quid meus Aenēās in tē committere tantum,
quid Trōes potuēre, quibus tot fūnera passīs
cūnctus ob Ītaliam terrārum clauditur orbis?
Certē hinc Rōmānōs ōlim volventibus annīs,
hinc fore ductōrēs, revocātō ā sanguine Teucrī, 235
quī mare, quī terrās omnīs dicīōne tenērent,
pollicitus. Quae tē, genitor, sententia vertit?
Hōc equidem occāsum Trōiae trīstīsque ruīnās
sōlābar, fātīs contrāria fāta rependēns;
nunc eadem fortūna virōs tot cāsibus āctōs 240

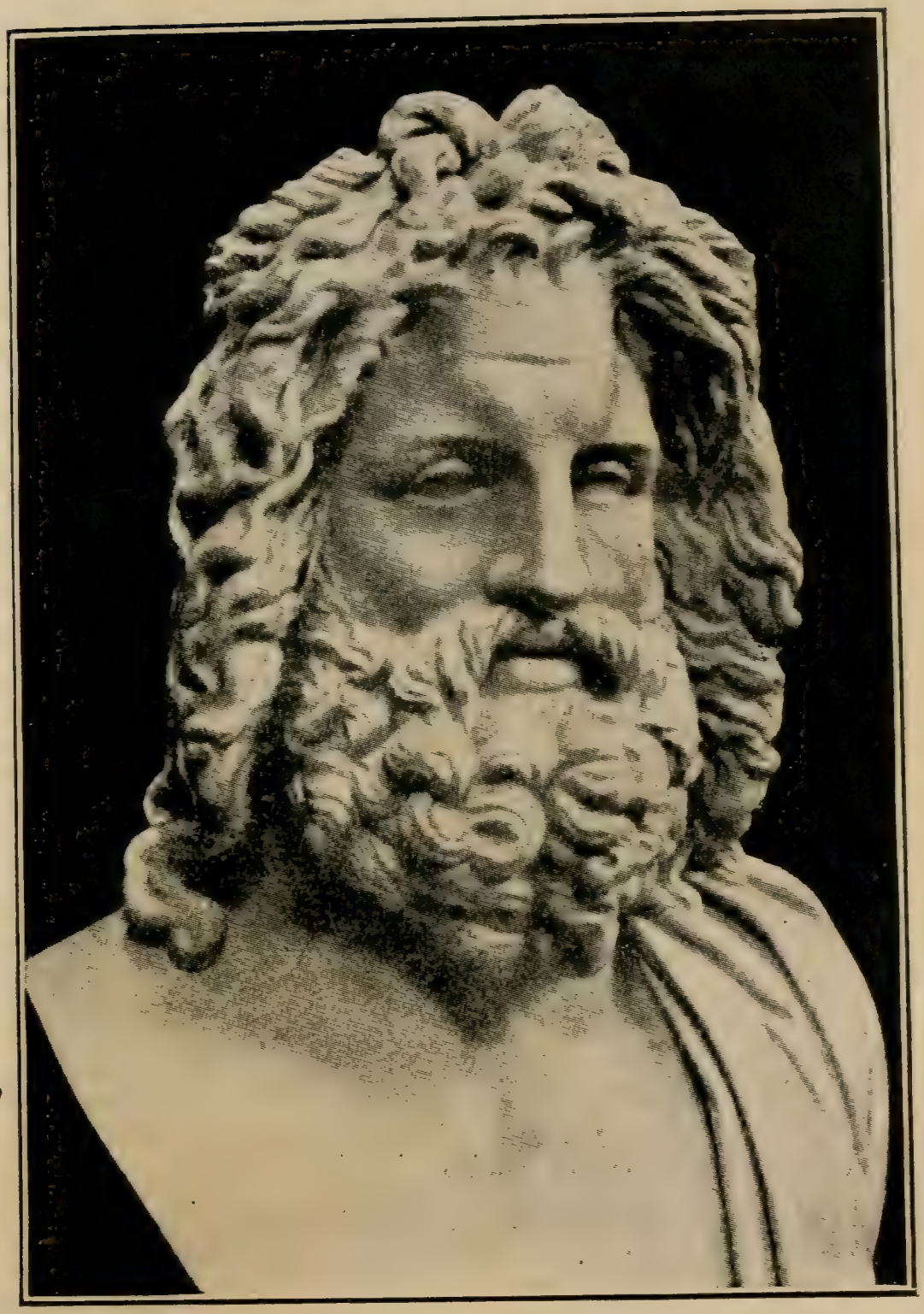


Fig. 5. Jupiter Otricoli.

īnsequitur. Quem dās fīnem, rēx magne, labōrum ?
Antēnor potuit, mediīs ēlāpsus Achīvīs,
Illyricōs penetrāre sinūs atque intima tūtus
rēgna Liburnōrum et fontem superāre Timāvī,
unde per ōra novem vāstō cum murmure montis 245
it mare prōruptum et pelagō premit arva sonantī.
Hīc tamen ille urbem Patavī sēdēsque locāvit
Teucrōrum et gentī nōmen dedit armaque fīxit
Trōïa; nunc placidā compostus pāce quiēscit:
nōs, tua prōgeniēs, caelī quibus adnuis arcem, 250
nāvibus (īnfandum !) āmissīs ūnīus ob īram
prōdimur atque Italīs longē disiungimur ōrīs.
Hic pietātis honōs ? Sīc nōs in scēptra repōnis ?'

Jupiter prophesies the future of the Trojan race.

Ollī subrīdēns hominum sator atque deōrum
voltū, quō caelum tempestātēsque serēnat, 255
ōscula lībāvit nātae, dehinc[1] tālia fātur:
'Parce metū, Cytherēa; manent immōta tuōrum
fāta tibī; cernēs urbem et prōmissa Lavīnī
moenia, sublīmemque ferēs ad sīdera caelī
magnanimum Aenēān; neque mē sententia vertit. 260
Hic tibi (fābor enim, quandō haec tē cūra remordet,
longius et volvēns fātōrum arcāna movēbō)
bellum ingēns geret Ītaliā populōsque ferōcēs
contundet mōrēsque virīs et moenia pōnet,
tertia dum Latiō rēgnantem vīderit aestās 265
ternaque trānsierint Rutulīs hīberna subāctīs.
At puer Ascanius, cui nunc cognōmen Iūlō

1. *dehinc.*

additur (Īlus erat, dum rēs stetit Īlia rēgnō),
trīgintā magnōs volvendīs mēnsibus orbīs
imperiō explēbit rēgnumque ab sēde Lavīnī 270
trānsferet et Longam multā vī mūniet Albam.
Hīc iam ter centum tōtōs rēgnābitur annōs
gente sub Hectoreā, dōnec rēgīna sacerdōs
Mārte gravis geminam partū dabit Īlia prōlem.

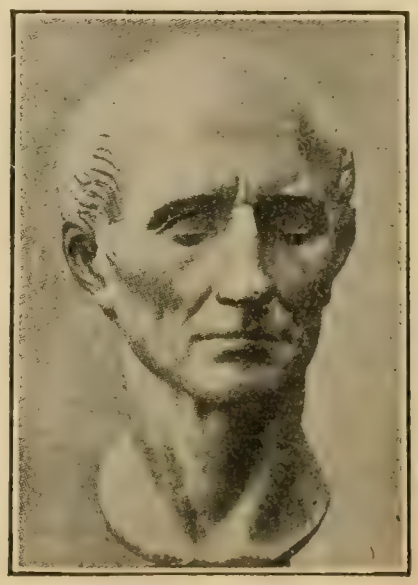


FIG. 6.

AUGUSTUS. JULIUS CAESAR

Inde lupae fulvō nūtrīcis tegmine laetus 275
Rōmulus excipiet gentem et Māvortia condet
moenia Rōmānōsque suō dē nōmine dīcet.
Hīs ego nec mētās rērum nec tempora pōnō;
imperium sine fīne dedī. Quīn aspera Iūnō,
quae mare nunc terrāsque metū caelumque fatīgat, 280
cōnsilia in melius referet mēcumque fovēbit
Rōmānōs, rērum dominōs, gentemque togātam.
Sīc placitum. Veniet lūstrīs lābentibus aetās,
cum domus Assaracī Phthīam clārāsque Mycēnās

FIG. 7. AUGUSTUS.

servitiō premet ac victīs dominābitur Argīs. 285
Nāscētur pulchrā Trōiānus orīgine Caesar,
imperium Ōceanō, fāmam quī terminet astrīs,
Iūlius,[1] ā magnō dēmissum nōmen Iūlō.
Hunc tū ōlim caelō, spoliīs Orientis onustum,
accipiēs sēcūra; vocābitur hic quoque vōtīs. 290
Aspera tum positīs mītescent saecula bellīs;
cāna Fidēs et Vesta, Remō cum frātre Quirīnus,
iūra dabunt; dīrae ferrō et compāgibus artīs
claudentur Bellī portae; Furor impius intus
saeva sedēns super arma et centum vīnctus aēnīs 295
post tergum nōdīs fremet horridus ōre cruentō.'

Mercury's mission to Carthage.

Haec ait et Māiā[2] genitum dēmittit ab altō,
ut terrae utque novae pateant Karthāginis arcēs
hospitiō Teucrīs, nē fātī nescia Dīdō
fīnibus arcēret. Volat ille per āëra magnum 300
rēmigiō ālārum ac Libyae citus adstitit ōrīs.
Et iam iussa facit, pōnuntque ferōcia Poenī
corda volente deō; in prīmīs rēgīna quiētum
accipit in Teucrōs animum mentemque benignam.

Aeneas meets Venus.

At pius Aenēās, per noctem plūrima volvēns, 305
ut prīmum lūx alma data est, exīre locōsque
explōrāre novōs, quās ventō accesserit ōrās,
quī teneant (nam inculta vidēt), hominēsne feraene,

1. *Iulius:* the initial *i* consonantal: cf. *Iulo.*
2. *Maia:* with consonantal *i.*

quaerere cōnstituit sociīsque exācta referre.
Classem in convexō nemorum sub rūpe cavātā 310
arboribus clausam circum atque horrentibus umbrīs
occulit; ipse ūnō graditur comitātus Achātē,
bīna manū lātō crīspāns hastīlia ferrō./
Cui māter mediā sēsē tulit obvia silvā,
virginis ōs habitumque gerēns et virginis arma, 315
Spartānae, vel quālis equōs Thrēissa fatīgat
Harpalycē volucremque fugā praevertitur Hebrum.
Namque umerīs dē mōre habilem suspenderat arcum
vēnātrīx dederatque comam diffundere ventīs,
nūda genū nōdōque sinūs collēcta fluentīs. 320
Ac prior 'Heus,' inquit, 'iuvenēs, mōnstrāte, meārum
vīdistis sī quam hīc errantem forte sorōrum,
succīnctam pharetrā et maculōsae tegmine lyncis,
aut spūmantis aprī cursum clāmōre prementem.'
Sīc Venus, et Veneris contrā sīc fīlius ōrsus: 325
'Nūlla tuārum audīta mihī neque vīsa sorōrum,
ō — quam tē memorem, virgō? Namque haud tibi voltus
mortālis, nec vōx hominem sonat; ō dea certē!
An Phoebī soror? An Nymphārum sanguinis ūna?
Sīs fēlīx nostrumque levēs, quaecumque, labōrem, 330
et quō sub caelō tandem, quibus orbis in ōrīs
iactēmur, doceās; ignārī hominumque locōrumque[1]
errāmus, ventō hūc vāstīs et flūctibus āctī;
multa tibi ante ārās nostrā cadet hostia dextrā.'

1. *locorumque:* with *-que* hypermetric.

FIG. 8. DIANA.

The story of Dido.

Tum Venus: 'Haud equidem tālī mē dignor honōre; 335
virginibus Tyriīs mōs est gestāre pharetram
purpureōque altē sūrās vincīre cothurnō.
Pūnica rēgna vidēs, Tyriōs et Agēnoris urbem;
sed fīnēs Libycī, genus intractābile bellō.
Imperium Dīdō Tyriā regit urbe profecta, 340
germānum fugiēns. Longa est iniūria, longae
ambāgēs; sed summa sequar fastīgia rērum.
Huic coniūnx Sȳchaeus erat, dītissimus agrī
Phoenīcum et magnō miserae dīlēctus amōre,
cui pater intāctam dederat prīmīsque iugārat 345
ōminibus. Sed rēgna Tyrī germānus habēbat
Pygmaliōn, scelere ante aliōs immānior omnīs.
Quōs inter medius vēnit furor. Ille Sychaeum
impius ante ārās atque aurī caecus amōre
clam ferrō incautum superat, sēcūrus amōrum 350
germānae; factumque diū cēlāvit et aegram
multa malus simulāns vānā spē lūsit amantem.
Ipsa sed in somnīs inhumātī vēnit imāgō
coniugis; ōra modīs attollēns pallida mīrīs
crūdēlīs ārās trāiectaque pectora ferrō 355
nūdāvit caecumque domūs scelus omne retēxit.
Tum celerāre fugam patriāque excēdere suādet
auxiliumque viae veterīs tellūre reclūdit
thēsaurōs, ignōtum argentī pondus et aurī.
Hīs commōta fugam Dīdō sociōsque parābat. 360
Conveniunt, quibus aut odium crūdēle tyrannī
aut metus ācer erat; nāvīs, quae forte parātae,
corripiunt onerantque aurō; portantur avārī

Pygmaliōnis opēs pelagō; dux fēmina factī.
Dēvēnēre locōs, ubi nunc ingentia cernis 365
moenia surgentemque novae Karthāginis arcem,
mercātīque solum, factī dē nōmine Byrsam,
taurīnō quantum possent circumdare tergō.
Sed vōs quī tandem, quibus aut vēnistis ab ōrīs,
quōve tenētis iter?' Quaerentī tālibus ille 370
suspīrāns īmōque trahēns ā pectore vōcem:

Aeneas narrates his misfortunes.

'Ō dea, sī prīmā repetēns ab orīgine pergam,
et vacet annālīs nostrōrum audīre labōrum,
ante diem clausō compōnet Vesper Olympō.
Nōs Trōiā antīquā, sī vestrās forte per aurīs 375
Trōiae nōmen iit, dīversa per aequora vectōs
forte suā Libycīs tempestās appulit ōrīs.
Sum pius Aenēās, raptōs quī ex hoste Penātīs
classe vehō mēcum, fāmā super aethera nōtus.
Ītaliam quaerō patriam et genus ab Iove summō. 380
Bis dēnīs Phrygium cōnscendī nāvibus aequor,
mātre deā mōnstrante viam, data fāta secūtus;
vix septem convolsae undīs Eurōque supersunt.
Ipse ignōtus, egēns, Libyae dēserta peragrō,
Eurōpā atque Asiā pulsus.' Nec plūra querentem 385
passa Venus mediō sīc interfāta dolōre est:

Venus, interrupting, assures him of his comrades' safety.

'Quisquis es, haud, crēdō, invīsus caelestibus aurās
vītālīs carpis, Tyriam quī advēneris urbem.

Perge modo atque hinc tē rēgīnae ad līmina perfer.
Namque tibī reducēs sociōs classemque relātam 390
nūntiō et in tūtum versīs Aquilōnibus āctam,
nī frūstrā augurium vānī docuēre parentēs.
Aspice bis sēnōs laetantīs agmine cycnōs,
aetheriā quōs lāpsa plagā Iovis āles apertō
turbābat caelō; nunc terrās ōrdine longō 395
aut capere aut captās iam dēspectāre videntur.
Ut reducēs illī lūdunt strīdentibus ālīs
et coetū cīnxēre polum cantūsque dedēre,
haud aliter puppēsque tuae pūbēsque tuōrum
aut portum tenet aut plēnō subit ōstia vēlō. 400
Perge modo et, quā tē dūcit via, dīrige gressum.'

The goddess reveals herself, then disappears.

Dīxit et āvertēns roseā cervīce refulsit
ambrosiaeque comae dīvīnum vertice odōrem
spīrāvēre; pedēs vestis dēfluxit ad īmōs,
et vēra incessū patuit dea. Ille[1] ubi mātrem 405
adgnōvit, tālī fugientem est vōce secūtus:
'Quid nātum totiēns, crūdēlis tū quoque, falsīs
lūdis imāginibus? Cūr dextrae iungere dextram
nōn datur ac vērās audīre et reddere vōcēs?'
Tālibus incūsat gressumque ad moenia tendit. 410
At Venus obscūrō gradientīs āëre saepsit
et multō nebulae circum dea fūdit amictū,
cernere nē quis eōs neu quis contingere posset
mōlīrīve moram aut veniendī poscere causās.
Ipsa Paphum sublīmis abit sēdēsque revīsit 415

1. *dea.* | *Ille:* hiatus.

laeta suās, ubi templum illī centumque Sabaeō
tūre calent ārae sertīsque recentibus hālant.

Aeneas enters Carthage.

Corripuēre viam intereā, quā sēmita mōnstrat.
Iamque ascendēbant collem, quī plūrimus urbī
imminet adversāsque aspectat dēsuper arcēs. 420
Mīrātur mōlem Aenēās, māgālia quondam,
mīrātur portās strepitumque et strāta viārum.
Īnstant ārdentēs Tyriī, pars dūcere mūrōs
mōlīrīque arcem et manibus subvolvere saxa,
pars optāre locum tēctō et conclūdere sulcō; 425
iūra magistrātūsque legunt sānctumque senātum;
hīc portūs aliī effodiunt, hīc alta theātrī
fundāmenta locant aliī immānīsque columnās
rūpibus excīdunt, scaenīs decora alta futūrīs.
Quālis apēs aestāte novā per flōrea rūra 430
exercet sub sōle labor, cum gentis adultōs
ēdūcunt fētūs, aut cum līquentia mella
stīpant et dulcī distendunt nectare cellās,
aut onera accipiunt venientum, aut agmine factō
ignāvum fūcōs pecus ā praesaepibus arcent; 435
fervet ōpus redolentque thymō frāgrantia mella.
'Ō fortūnātī, quōrum iam moenia surgunt!'
Aenēās ait et fastīgia suspicit urbis.
Īnfert sē saeptus nebulā (mīrābile dictū)
per mediōs miscetque virīs neque cernitur ūllī. 440

Juno's temple, with the scenes depicted on its walls.

Lūcus in urbe fuit mediā, laetissimus umbrae,
quō prīmum iactātī undīs et turbine Poenī

effōdēre locō signum, quod rēgia Iūnō
mōnstrārat, caput ācris equī; sīc nam fore bellō
ēgregiam et facilem vīctū per saecula gentem. 445
Hīc templum Iūnōnī ingēns Sīdōnia Dīdō
condēbat, dōnīs opulentum et nūmine dīvae,
aerea cui gradibus surgēbant līmina nexaeque[1]
aere trabēs, foribus cardō strīdēbat aēnīs.
Hōc prīmum in lūcō nova rēs oblāta timōrem 450
lēniit, hīc prīmum Aenēās spērāre salūtem
ausus et adflīctīs melius cōnfīdere rēbus.
Namque sub ingentī lūstrat dum singula templō,
rēgīnam opperiēns, dum, quae fortūna sit urbī,
artificumque manūs inter sē operumque labōrem 455
mīrātur, videt Īliacās ex ōrdine pugnās
bellaque iam fāmā tōtum volgāta per orbem,
Atrīdās Priamumque et saevum ambōbus Achillem.
Cōnstitit et lacrimāns, 'Quis iam locus,' inquit, 'Achātē,
quae regiō in terrīs nostrī nōn plēna labōris? 460
Ēn Priamus! Sunt hīc etiam sua praemia laudī,
sunt lacrimae rērum et mentem mortālia tangunt.
Solve metūs; feret haec aliquam tibi fāma salūtem.'
Sīc ait, atque animum pictūrā pāscit inānī
multa gemēns, largōque ūmectat flūmine voltum. 465
Namque vidēbat, utī bellantēs Pergama circum
hāc fugerent Grāī, premeret Trōiāna[2] iuventūs,
hāc Phryges, īnstāret currū cristātus Achillēs.
Nec procul hinc Rhēsī niveīs tentōria vēlīs
adgnōscit lacrimāns, prīmō quae prōdita somnō 470
Tȳdīdēs multā vāstābat caede cruentus,

1. *nexaeque:* with *-que* hypermetric. 2. *Troiana:* with *i* consonantal.

ārdentīsque āvertit equōs in castra, priusquam
pābula gustāssent Trōiae Xanthumque bibissent.
Parte aliā fugiēns āmissīs Trōilus armīs,
īnfēlīx puer atque impār congressus Achillī, 475
fertur equīs currūque haeret resupīnus inānī,
lōra tenēns tamen; huic cervīxque comaeque trahuntur
per terram et versā pulvīs īnscrībitur hastā.
Intereā ad templum nōn aequae Palladis ībant
crīnibus Īliades passīs peplumque ferēbant, 480
suppliciter trīstēs et tūnsae pectora palmīs;
dīva solō fīxōs oculōs āversa tenēbat.
Ter circum Īliacōs raptāverat Hectora mūrōs
exanimumque aurō corpus vēndēbat Achillēs.
Tum vērō ingentem gemitum dat pectore ab īmō, 485
ut spolia, ut currūs, utque ipsum corpus amīcī
tendentemque manūs Priamum cōnspexit inermīs.
Sē quoque prīncipibus permixtum adgnōvit Achīvīs,
Ēōāsque aciēs et nigrī Memnonis arma.
Dūcit Amāzonidum lūnātīs agmina peltīs 490
Penthesilēa furēns mediīsque in mīlibus ārdet,
aurea subnectēns exsertae cingula mammae,
bellātrīx, audetque virīs concurrere virgō.

Dido enters, and later the comrades of Aeneas appear.

Haec dum Dardaniō Aenēae mīranda videntur,
dum stupet obtūtūque haeret dēfīxus in ūnō, 495
rēgīna ad templum, fōrmā pulcherrima Dīdō,
incessit, magnā iuvenum stīpante catervā.
Quālis in Eurōtae rīpīs aut per iuga Cynthī

exercet Dīāna chorōs, quam mīlle secūtae
hinc atque hinc glomerantur Orēades; illa pharetram 500
fert umerō gradiēnsque deās superēminet omnīs;
Lātōnae tacitum pertemptant gaudia pectus:
tālis erat Dīdō, tālem sē laeta ferēbat
per mediōs, īnstāns operī rēgnīsque futūrīs.
Tum foribus dīvae, mediā testūdine templī, 505
saepta armīs soliōque altē subnīxa resēdit.
Iūra dabat lēgēsque virīs, operumque labōrem
partibus aequābat iūstīs aut sorte trahēbat,
cum subitō Aenēās concursū accēdere magnō
Anthea Sergestumque videt fortemque Cloanthum 510
Teucrōrumque aliōs, āter quōs aequore turbō
dispulerat penitusque aliās āvexerat ōrās.
Obstipuit simul ipse, simul percussus Achātēs
laetitiāque metūque; avidī coniungere dextrās
ārdēbant, sed rēs animōs incognita turbat. 515
Dissimulant et nūbe cavā speculantur amictī,
quae fortūna virīs, classem quō lītore linquant,
quid veniant; cūnctīs nam lēctī nāvibus ībant
ōrantēs veniam et templum clāmōre petēbant.

Ilioneus pleads for the Trojans.

Postquam intrōgressī et cōram data cōpia fandī, 520
maximus Īlioneus placidō sīc pectore coepit:
'Ō rēgīna, novam cui condere Iuppiter urbem
iūstitiāque dedit gentīs frēnāre superbās,
Trōes tē miserī, ventīs maria omnia vectī,
ōrāmus: prohibē īnfandōs ā nāvibus ignīs, 525
parce piō generī et propius rēs aspice nostrās.

Nōn nōs aut ferrō Libycōs populāre Penātīs
vēnimus aut raptās ad lītora vertere praedās;
nōn ea vīs animō nec tanta superbia victīs.
Est locus, Hesperiam Grāī cognōmine dīcunt, 530
terra antīqua, potēns armīs atque ūbere glaebae;
Oenōtrī coluēre virī, nunc fāma minōrēs
Ītaliam dīxisse ducis dē nōmine gentem.
Hīc cursus fuit,
cum subitō adsurgēns flūctū nimbōsus Orīōn 535
in vada caeca tulit penitusque procācibus Austrīs
perque undās superante salō, perque invia saxa
dispulit; hūc paucī vestrīs adnāvimus ōrīs.
Quod genus hōc hominum? Quaeve hunc tam barbara mōrem
permittit patria? Hospitiō prohibēmur harēnae; 540
bella cient prīmāque vetant cōnsistere terrā.
Sī genus hūmānum et mortālia temnitis arma,
at spērāte deōs memorēs fandī atque nefandī.
Rēx erat Aenēās nōbīs, quō iūstior alter
nec pietāte fuit nec bellō maior et armīs. 545
Quem sī fāta virum servant, sī vēscitur aurā
aetheriā neque adhūc crūdēlibus occubat umbrīs,
nōn metus; officiō nec tē certāsse priōrem
paeniteat. Sunt et Siculīs regiōnibus urbēs
arvaque, Trōiānōque ā sanguine clārus Acestēs. 550
Quassātam ventīs liceat subdūcere classem
et silvīs aptāre trabēs et stringere rēmōs,
sī datur Ītaliam sociīs et rēge receptō
tendere, ut Ītaliam laetī Latiumque petāmus;
sīn absūmpta salūs, et tē, pater optime Teucrum, 555
pontus habet Libyae nec spēs iam restat Iūlī,

at freta Sīcaniae saltem sēdēsque parātās,
unde hūc advectī, rēgemque petāmus Acestēn.'
Tālibus Īlioneus; cūnctī simul ōre fremēbant
Dardanidae. 560

Dido dismisses their fears.

Tum breviter Dīdō voltum dēmissa profātur:
'Solvite corde metum, Teucrī, sēclūdite cūrās.
Rēs dūra et rēgnī novitās mē tālia cōgunt
mōlīrī et lātē fīnīs cūstōde tuērī.
Quis genus Aeneadum, quis Trōiae nesciat urbem 565
virtūtēsque virōsque aut tantī incendia bellī?
Nōn obtūsa adeō gestāmus pectora Poenī,
nec tam āversus equōs Tyriā Sōl iungit ab urbe.
Seu vōs Hesperiam magnam Sāturniaque arva
sīve Erycis fīnīs rēgemque optātis Acestēn, 570
auxiliō tūtōs dīmittam opibusque iuvābō.
Voltis et hīs mēcum pariter cōnsīdere rēgnīs?
Urbem quam statuō vestra est; subdūcite nāvīs;
Trōs Tyriusque mihī nūllō discrīmine agētur.
Atque utinam rēx ipse Notō compulsus eōdem 575
adforet Aenēās! Equidem per lītora certōs
dīmittam et Libyae lūstrāre extrēma iubēbō,
sī quibus ēiectus silvīs aut urbibus errat.'

Aeneas stands revealed.

Hīs animum arrēctī dictīs et fortis Achātēs
et pater Aenēās iamdūdum ērumpere nūbem 580
ārdēbant. Prior Aenēān compellat Achātēs:
'Nāte deā, quae nunc animō sententia surgit?

Omnia tūta vidēs, classem sociōsque receptōs.
Ūnus abest, mediō in flūctū quem vīdimus ipsī
submersum; dictīs respondent cētera mātris.' 585
Vix ea fātus erat, cum circumfūsa repente
scindit sē nūbēs et in aethera pūrgat apertum.
Restitit Aenēās clārāque in lūce refulsit,
ōs umerōsque deō similis; namque ipsa decōram
caesariem nātō genetrīx lūmenque iuventae 590
purpureum et laetōs oculīs adflārat honōrēs;
quāle manūs addunt eborī decus, aut ubi flāvō
argentum Pariusve lapis circumdatur aurō.
Tum sīc rēgīnam adloquitur cūnctīsque repente
improvīsus ait: 'Cōram, quem quaeritis, adsum 595
Trōius Aenēās, Libycīs ēreptus ab undīs.
Ō sōla īnfandōs Trōiae miserāta labōrēs,
quae nōs, reliquiās Danaum, terraeque marisque
omnibus exhaustōs iam cāsibus, omnium egēnōs,
urbe, domō sociās, grātēs persolvere dignās 600
nōn opis est nostrae, Dīdō, nec quidquid ubīque est
gentis Dardaniae, magnum quae sparsa per orbem.
Dī tibi, sī qua piōs respectant nūmina, sī quid
usquam iūstitia est, et mēns sibi cōnscia rēctī
praemia digna ferant. Quae tē tam laeta tulērunt 605
saecula? Quī tantī tālem genuēre parentēs?
In freta dum fluviī current, dum montibus umbrae
lūstrābunt convexa, polus dum sīdera pāscet,
semper honōs nōmenque tuum laudēsque manēbunt,
quae mē cumque vocant terrae.' Sīc fātus, amīcum 610
Īlionēa petit dextrā laevāque Serestum,
post aliōs, fortemque Gyān fortemque Cloanthum.

Dido gives the Trojans a royal reception.

Obstipuit prīmō aspectū Sīdōnia Dīdō,
cāsū deinde[1] virī tantō, et sīc ōre locūta est:
'Quis tē, nāte deā, per tanta perīcula cāsus 615
īnsequitur? Quae vīs immānibus applicat ōrīs?
Tūne ille Aenēās, quem Dardaniō[2] Anchīsae
alma Venus Phrygiī genuit Simoentis ad undam?
Atque equidem Teucrum meminī Sīdōna venīre
fīnibus expulsum patriīs, nova rēgna petentem 620
auxiliō Bēlī; genitor tum Bēlus opīmam
vāstābat Cyprum et victor diciōne tenēbat.
Tempore iam ex illō cāsus mihi cognitus urbis
Trōiānae nōmenque tuum rēgēsque Pelasgī.
Ipse hostis Teucrōs īnsignī laude ferēbat 625
sēque ortum antīquā Teucrōrum ab stirpe volēbat.
Quārē agite, ō tēctīs, iuvenēs, succēdite nostrīs.
Mē quoque per multōs similis fortūna labōrēs
iactātam hāc dēmum voluit cōnsistere terrā.
Nōn ignāra malī miserīs succurrere discō.' 630
Sīc memorat; simul Aenēān in rēgia dūcit
tēcta, simul dīvum templīs indīcit honōrem.
Nec minus intereā sociīs ad lītora mittit
vīgintī taurōs, magnōrum horrentia centum
terga suum, pinguīs centum cum mātribus agnōs, 635
mūnera laetitiamque diī.
At domus interior rēgālī splendida lūxū
īnstruitur, mediīsque parant convīvia tēctīs:
arte labōrātae vestēs ostrōque superbō,
ingēns argentum mēnsīs, caelātaque in aurō 640

1. *deinde.* 2. *Dardanio* | *Anchisae*: hiatus.

fortia facta patrum, seriēs longissima rērum
per tot ducta virōs antīquā ab orīgine gentis.

Aeneas gives presents to Dido.

Aenēās (neque enim patrius cōnsistere mentem
passus amor) rapidum ad nāvīs praemittit Achātēn,
Ascaniō ferat haec ipsumque ad moenia dūcat; 645
omnis in Ascaniō cārī stat cūra parentis.
Mūnera praetereā, Īliacīs ērepta ruīnīs,
ferre iubet, pallam signīs aurōque rigentem,
et circumtextum croceō vēlāmen acanthō,
ōrnātūs Argīvae Helenae, quōs illa Mycēnīs, 650
Pergama cum peterēt inconcessōsque hymenaeōs,
extulerat, mātris Lēdae mīrābile dōnum;
praetereā scēptrum, Īlionē quod gesserat ōlim,
maxima nātārum Priamī, collōque monīle
bācātum et duplicem gemmīs aurōque corōnam. 655
Haec celerāns iter ad nāvīs tendēbat Achātēs.

Venus, fearing Juno, weaves a plot.

At Cytherēa novās artīs, nova pectore versat
cōnsilia, ut faciem mūtātus et ōra Cupīdō
prō dulcī Ascaniō veniat dōnīsque furentem
incendat rēgīnam atque ossibus implicet ignem: 660
quippe domum timet ambiguam Tyriōsque bilinguīs;
ūrit atrōx Iūnō et sub noctem cūra recursat.
Ergō hīs āligerum dictīs adfātur Amōrem:
'Nāte, meae vīrēs, mea magna potentia sōlus,
nāte, patris summī quī tēla Typhōia temnis, 665
ad tē cōnfugiō et supplex tua nūmina poscō.

Frāter ut Aenēās pelagō tuus omnia circum
līitora iactētūr odiīs Iūnōnis inīquae,
nōta tibi, et nostrō doluistī saepe dolōre.

FIG. 9. VENUS GENETRIX.

Hunc Phoenīssa tenet Dīdō blandīsque morātur 670
vōcibus, et vereor, quō sē Iūnōnia vertant
hospitia; haud tantō cessābit cardine rērum.
Quōcircā capere ante dolīs et cingere flammā

rēgīnam meditor, nē quō sē nūmine mūtet,
sed magnō Aenēae mēcum teneātur amōre. 675
Quā facere id possīs, nostram nunc accipe mentem.
Rēgius accītū cārī genitōris ad urbem
Sīdoniam puer īre parat, mea maxima cūra,
dōna ferēns pelagō et flammīs restantia Trōiae.
Hunc ego sōpītum somnō super alta Cythēra 680
aut super Īdalium sacrātā sēde recondam,
nē quā scīre dolōs mediusve occurrere possit.
Tū faciem illīus noctem nōn amplius ūnam
falle dolō, et nōtōs puerī puer indue voltūs,
ut, cum tē gremiō accipiet laetissima Dīdō 685
rēgālīs inter mēnsās laticemque Lyaeum,
cum dabit amplexūs atque ōscula dulcia fīget,
occultum īnspīrēs ignem fallāsque venēnō.'
Pāret Amor dictīs cārae genetrīcis et ālās
exuit et gressū gaudēns incēdit Iūlī. 690
At Venus Ascaniō placidam per membra quiētem
inrigat et fōtum gremiō dea tollit in altōs
Īdaliae lūcōs, ubi mollis amāracus illum
flōribus et dulcī adspīrāns complectitur umbrā.

Dido gives a grand banquet.

Iamque ībat dictō pārēns et dōna Cupīdō 695
rēgia portābat Tyriīs, duce laetus Achātē.
Cum venit, aulaeīs iam sē rēgīna superbīs
aureā[1] composuit spondā mediamque locāvit,
iam pater Aenēās et iam Trōiāna iuventūs
conveniunt, strātōque super discumbitur ostrō. 700

1. *aurea.*

Dant manibus famulī lymphās Cereremque canistrīs
expediunt tōnsīsque ferunt mantēlia villīs.
Quīnquāgintā intus famulae, quibus ōrdine longō
cūra penum struere et flammīs adolēre Penātīs;
centum aliae totidemque parēs aetāte ministrī, 705
quī dapibus mēnsās onerent et pōcula pōnant.
Nec nōn et Tyriī per līmina laeta frequentēs
convēnēre, torīs iussī discumbere pictīs.
Mīrantur dōna Aenēae, mīrantur Iūlum
flagrantīsque deī voltūs simulātaque verba 710
pallamque et pictum croceō vēlāmen acanthō.
Praecipuē īnfēlīx, pestī dēvōta futūrae,
explērī mentem nequit ārdēscitque tuendō
Phoenīssa et pariter puerō dōnīsque movētur.
Ille ubi complexū Aenēae collōque pependit 715
et magnum falsī implēvit genitōris amōrem,
rēgīnam petit. Haec oculīs, haec pectore tōtō
haeret et interdum gremiō fovet, īnscia Dīdō,
īnsīdat quantus miserae deus. At memor ille
mātris Acīdaliae paulātim abolēre Sychaeum 720
incipit et vīvō temptat praevertere amōre
iam prīdem residēs animōs dēsuētaque corda.

After the toasts and the song of Iopas, Dido begs Aeneas to tell his story.

Postquam prīma quiēs epulīs mēnsaeque remōtae,
crātēras magnōs statuunt et vīna corōnant.
Fit strepitus tēctīs vōcemque per ampla volūtant 725
ātria; dēpendent lychnī laqueāribus aureīs[1]
incēnsī et noctem flammīs fūnālia vincunt.

1. *aureis.*

Hīc rēgīna gravem gemmīs aurōque poposcit
implēvitque merō pateram, quam Bēlus et omnēs
ā Bēlō solitī; tum facta silentia tēctīs. 730
'Iuppiter, hospitibus nam tē dare iūra loquuntur,
hunc laetum Tyriīsque diem Trōiāque profectīs
esse velīs nostrōsque huius meminisse minōrēs.
Adsit laetitiae Bacchus dator et bona Iūnō;
et vōs, ō, coetum, Tyriī, celebrāte faventēs.' 735
Dīxit et in mēnsam laticum lībāvit honōrem
prīmaque lībātō summō tenus attigit ōre;
tum Bitiae dedit increpitāns; ille impiger hausit
spūmantem pateram et plēnō sē prōluit aurō;
post aliī procerēs. Citharā crīnītus Iōpās 740
personat aurātā, docuit quem maximus Atlās.
Hic canit errantem lūnam sōlisque labōrēs,
unde hominum genus et pecudēs, unde imber et ignēs,
Arctūrum pluviāsque Hyadas geminōsque Triōnēs,
quid tantum Ōceanō properent sē tinguere sōlēs 745
hībernī, vel quae tardīs mora noctibus obstet.
Ingeminant plausū Tyriī, Trōesque sequuntur.
Nec nōn et variō noctem sermōne trahēbat
īnfēlīx Dīdō longumque bibēbat amōrem,
multa super Priamō rogitāns, super Hectore multa; 750
nunc, quibus Aurōrae vēnisset fīlius armīs,
nunc, quālēs Diomēdis equī, nunc, quantus Achillēs.
'Immō age et ā prīmā dīc, hospes, orīgine nōbīs
īnsidiās' inquit 'Danaum cāsūsque tuōrum
errōrēsque tuōs; nam tē iam septima portat 755
omnibus errantem terrīs et flūctibus aestās.'

1/14 Sun
13/14 Mon

AENEIDOS

LIBER II.

Aeneas begins his story.

Conticuere omnes intentique ora tenebant.
Inde toro pater Aeneas sic orsus ab alto:
Infandum, regina, iubes renovare dolorem,
Troianas ut opes et lamentabile regnum
eruerint Danai, quaeque ipse miserrima vidi 5
et quorum pars magna fui. Quis talia fando
Myrmidonum Dolopumve aut duri miles Ulixi
temperet a lacrimis? Et iam nox umida caelo
praecipitat suadentque cadentia sidera somnos.
Sed si tantus amor casus cognoscere nostros 10
et breviter Troiae supremum audire laborem,
quamquam animus meminisse horret luctuque refugit,
incipiam.

The Greeks build the wooden horse.

Fracti bello fatisque repulsi
ductores Danaum, tot iam labentibus annis,
instar montis equum divina Palladis arte 15
aedificant sectaque intexunt abiete[1] costas;
votum pro reditu simulant; ea fama vagatur.
Huc delecta virum sortiti corpora furtim

1. *abiete:* with consonantal *i*.

includunt caeco lateri penitusque cavernas
ingentis uterumque armato milite complent. 20

They hide in Tenedos, while the Trojans throw open their city gates.

Est in conspectu Tenedos, notissima fama
insula, dives opum, Priami dum regna manebant,
nunc tantum sinus et statio male fida carinis:
huc se provecti deserto in litore condunt.
Nos abiisse rati et vento petiisse Mycenas. 25
Ergo omnis longo solvit se Teucria luctu.
Panduntur portae; iuvat ire et Dorica castra
desertosque videre locos litusque relictum.
Hic Dolopum manus, hic saevus tendebat Achilles,
classibus hic locus, hic acie certare solebant. 30
Pars stupet innuptae donum exitiale Minervae
et molem mirantur equi; primusque Thymoetes
duci intra muros hortatur et arce locari,
sive dolo seu iam Troiae sic fata ferebant.
At Capys et quorum melior sententia menti 35
aut pelago Danaum insidias suspectaque dona
praecipitare iubent subiectisque urere flammis,
aut terebrare cavas uteri et temptare latebras.
Scinditur incertum studia in contraria volgus.

Laocoön's warning.

Primus ibi ante omnis, magna comitante caterva, 40
Laocoon ardens summa decurrit ab arce
et procul: 'O miseri, quae tanta insania, cives?
Creditis avectos hostis aut ulla putatis
dona carere dolis Danaum? Sic notus Ulixes?

Aut hoc inclusi ligno occultantur Achivi, 45
aut haec in nostros fabricata est machina muros
inspectura domos venturaque desuper urbi,
aut aliquis latet error; equo ne credite, Teucri.
Quidquid id est, timeo Danaos et dona ferentis.'
Sic fatus validis ingentem viribus hastam 50
in latus inque feri curvam compagibus alvum
contorsit. Stetit illa tremens, uteroque recusso
insonuere cavae gemitumque dedere cavernae.
Et si fata deum, si mens non laeva fuisset,
impulerat ferro Argolicas foedare latebras, 55
Troiaque nunc staret, Priamique arx alta maneres.

Enter Sinon, as a prisoner.

Ecce manus iuvenem interea post terga revinctum
pastores magno ad regem clamore trahebant
Dardanidae, qui se ignotum venientibus ultro,
hoc ipsum ut strueret Troiamque aperiret Achivis, 60
obtulerat, fidens animi atque in utrumque paratus,
seu versare dolos seu certae occumbere morti.
Undique visendi studio Troiana iuventus
circumfusa ruit certantque inludere capto.
Accipe nunc Danaum insidias et crimine ab uno 65
disce omnis.
Namque ut conspectu in medio turbatus inermis
constitit atque oculis Phrygia agmina circumspexit,
'Heu, quae nunc tellus,' inquit, 'quae me aequora possunt
accipere? Aut quid iam misero mihi denique restat, 70
cui neque apud Danaos usquam locus, et super ipsi
Dardanidae infensi poenas cum sanguine poscunt?'

Quo gemitu conversi animi, compressus et omnis
impetus. Hortamur fari, quo sanguine cretus,
quidve ferat; memoret, quae sit fiducia capto. 75
Ille haec, deposita tandem formidine, fatur.

Sinon's story.

'Cuncta equidem tibi, rex, fuerit quodcumque, fatebor
vera,' inquit: 'neque me Argolica de gente negabo:
hoc primum; nec si miserum Fortuna Sinonem
finxit, vanum etiam mendacemque improba finget. 80
Fando aliquod si forte tuas pervenit ad auris
Belidae nomen Palamedis et incluta fama
gloria, quem falsa sub proditione Pelasgi
insontem infando indicio, quia bella vetabat,
demisere neci, nunc cassum lumine lugent: 85
illi me comitem et consanguinitate propinquum
pauper in arma pater primis huc misit ab annis.
Dum stabat regno incolumis regumque vigebat
conciliis, et nos aliquod nomenque decusque
gessimus. Invidia postquam pellacis Ulixi 90
(haud ignota loquor) superis concessit ab oris,
adflictus vitam in tenebris luctuque trahebam
et casum insontis mecum indignabar amici.
Nec tacui demens et me, fors si qua tulisset,
si patrios umquam remeassem victor ad Argos, 95
promisi ultorem et verbis odia aspera movi.
Hinc mihi prima mali labes, hinc semper Ulixes
criminibus terrere novis, hinc spargere voces
in volgum ambiguas et quaerere conscius arma.
Nec requievit enim, donec Calchante ministro — 100

Sed quid ego haec autem nequiquam ingrata revolvo?
Quidve moror? Si omnis uno ordine habetis Achivos
idque audire sat est, iamdudum sumite poenas:
hoc Ithacus velit et magno mercentur Atridae.'

He had escaped from the altar, when about to be sacrificed.

Tum vero ardemus scitari et quaerere causas, 105
ignari scelerum tantorum artisque Pelasgae.
Prosequitur pavitans et ficto pectore fatur:
'Saepe fugam Danai Troia cupiere relicta
moliri et longo fessi discedere bello:
fecissentque utinam! Saepe illos aspera ponti 110
interclusit hiems et terruit Auster euntis;
praecipue, cum iam hic trabibus contextus acernis
staret equus, toto sonuerunt aethere nimbi.
Suspensi Eurypylum scitantem oracula Phoebi
mittimus, isque adytis haec tristia dicta reportat: 115
"Sanguine placastis ventos et virgine caesa,
cum primum Iliacas, Danai, venistis ad oras:
sanguine quaerendi reditus animaque litandum
Argolica." Volgi quae vox ut venit ad auris,
obstipuere animi, gelidusque per ima cucurrit 120
ossa tremor, cui fata parent, quem poscat Apollo.
Hic Ithacus vatem magno Calchanta tumultu
protrahit in medios; quae sint ea numina divum,
flagitat. Et mihi iam multi crudele canebant
artificis scelus et taciti ventura videbant. 125
Bis quinos silet ille dies tectusque recusat
prodere voce sua quemquam aut opponere morti.
Vix tandem, magnis Ithaci clamoribus actus,

composito rumpit vocem et me destinat arae.
Adsensere omnes et, quae sibi quisque timebat, 130
unius in miseri exitium conversa tulere.
Iamque dies infanda aderat, mihi sacra parari
et salsae fruges et circum tempora vittae.
Eripui, fateor, leto me et vincula rupi
limosoque lacu per noctem obscurus in ulva 135
delitui, dum vela darent, si forte dedissent.
Nec mihi iam patriam antiquam spes ulla videndi
nec dulcis natos exoptatumque parentem;
quos illi fors et poenas ob nostra reposcent
effugia et culpam hanc miserorum morte piabunt. 140
Quod te per superos et conscia numina veri,
per si qua est quae restat adhuc mortalibus usquam
intemerata fides, oro, miserere laborum
tantorum, miserere animi non digna ferentis.'

Priam sets him free.

His lacrimis vitam damus et miserescimus ultro. 145
Ipse viro primus manicas atque arta levari
vincla iubet Priamus dictisque ita fatur amicis:
'Quisquis es, amissos hinc iam obliviscere Graios;
noster eris. Mihique haec edissere vera roganti:
Quo molem hanc immanis equi statuere? Quis auctor? 150
Quidve petunt? Quae religio aut quae machina belli?'
Dixerat. Ille, dolis instructus et arte Pelasga,
sustulit exutas vinclis ad sidera palmas:
'Vos, aeterni ignes, et non violabile vestrum
testor numen,' ait, 'vos arae ensesque nefandi, 155
quos fugi, vittaeque deum, quas hostia gessi:

fas mihi Graiorum sacrata resolvere iura,
fas odisse viros atque omnia ferre sub auras,
si qua tegunt; teneor patriae nec legibus ullis.
Tu modo promissis maneas servataque serves, 160
Troia, fidem, si vera feram, si magna rependam.

Sinon explains the wooden horse.

'Omnis spes Danaum et coepti fiducia belli
Palladis auxiliis semper stetit. Impius ex quo
Tydides sed enim scelerumque inventor Ulixes,
fatale adgressi sacrato avellere templo 165
Palladium, caesis summae custodibus arcis,
corripuere sacram effigiem manibusque cruentis
virgineas ausi divae contingere vittas,
ex illo fluere ac retro sublapsa referri
spes Danaum, fractae vires, aversa deae mens. 170
Nec dubiis ea signa dedit Tritonia monstris.
Vix positum castris simulacrum, arsere coruscae
luminibus flammae arrectis salsusque per artus
sudor iit, terque ipsa solo (mirabile dictu)
emicuit parmamque ferens hastamque trementem. 175
Extemplo temptanda fuga canit aequora Calchas,
nec posse Argolicis exscindi Pergama telis,
omina ni repetant Argis numenque reducant,
quod pelago et curvis secum avexere carinis.
Et nunc quod patrias vento petiere Mycenas, 180
arma deosque parant comites, pelagoque remenso
improvisi aderunt. Ita digerit omina Calchas.
Hanc pro Palladio moniti, pro numine laeso
effigiem statuere, nefas quae triste piaret.

Hanc tamen immensam Calchas attollere molem 185
roboribus textis caeloque educere iussit,
ne recipi portis aut duci in moenia posset
neu populum antiqua sub religione tueri.
Nam si vestra manus violasset dona Minervae,
tum magnum exitium (quod di prius omen in ipsum 190
convertant!) Priami imperio Phrygibusque futurum;
sin manibus vestris vestram ascendisset in urbem,
ultro Asiam magno Pelopea ad moenia bello
venturam, et nostros ea fata manere nepotes.'

The tale is believed.

Talibus insidiis periurique arte Sinonis 195
credita res, captique dolis lacrimisque coactis,
quos neque Tydides nec Larissaeus Achilles,
non anni domuere decem, non mille carinae.

Laocoön's terrible fate.

Hic aliud maius miseris multoque tremendum
obicitur magis atque improvida pectora turbat. 200
Laocoön, ductus Neptuno sorte sacerdos,
sollemnis taurum ingentem mactabat ad aras.
Ecce autem gemini a Tenedo tranquilla per alta
(horresco referens) immensis orbibus angues
incumbunt pelago pariterque ad litora tendunt: 205
pectora quorum inter fluctus arrecta iubaeque
sanguineae superant undas, pars cetera pontum
pone legit sinuatque immensa volumine terga.
Fit sonitus spumante salo; iamque arva tenebant
ardentisque oculos suffecti sanguine et igni 210
sibila lambebant linguis vibrantibus ora.

Diffugimus visu exsangues. Illi agmine certo
Laocoönta petunt; et primum parva duorum
corpora natorum serpens amplexus uterque
implicat et miseros morsu depascitur artus; 215
post ipsum, auxilio subeuntem ac tela ferentem,
corripiunt spirisque ligant ingentibus: et iam
bis medium amplexi, bis collo squamea circum
terga dati, superant capite et cervicibus altis.
Ille simul manibus tendit divellere nodos, 220
perfusus sanie vittas atroque veneno,
clamores simul horrendos ad sidera tollit,
qualis mugitus, fugit cum saucius aram
taurus et incertam excussit cervice securim.
At gemini lapsu delubra ad summa dracones 225
effugiunt saevaeque petunt Tritonidis arcem,
sub pedibusque deae clipeique sub orbe teguntur.

The Trojans draw the horse into the city.

Tum vero tremefacta novus per pectora cunctis
insinuat pavor, et scelus expendisse merentem
Laocoönta ferunt, sacrum qui cuspide robur 230
laeserit et tergo sceleratam intorserit hastam.
Ducendum ad sedes simulacrum orandaque divae
numina conclamant.
Dividimus muros et moenia pandimus urbis.
Accingunt omnes operi pedibusque rotarum 235
subiciunt lapsus et stuppea vincula collo
intendunt. Scandit fatalis machina muros,
feta armis. Pueri circum innuptaeque puellae
sacra canunt funemque manu contingere gaudent;

illa subit mediaeque minans inlabitur urbi. 240
O patria, o divum domus Ilium et incluta bello
moenia Dardanidum! Quater ipso in limine portae
substitit, atque utero sonitum quater arma dedere:
instamus tamen immemores caecique furore
et monstrum infelix sacrata sistimus arce. 245
Tunc etiam fatis aperit Cassandra futuris
ora, dei iussu non umquam credita Teucris.
Nos delubra deum miseri, quibus ultimus esset
ille dies, festa velamus fronde per urbem.

The Greeks pour forth from the horse.

Vertitur interea caelum et ruit Oceano nox, 250
involvens umbra magna terramque polumque
Myrmidonumque dolos; fusi per moenia Teucri
conticuere, sopor fessos complectitur artus.
Et iam Argiva phalanx instructis navibus ibat
a Tenedo, tacitae per amica silentia lunae 255
litora nota petens, flammas cum regia puppis
extulerat, fatisque deum defensus iniquis
inclusos utero Danaos et pinea furtim
laxat claustra Sinon. Illos patefactus ad auras
reddit equus laetique cavo se robore promunt 260
Thessandrus Sthenelusque duces et dirus Ulixes,
demissum lapsi per funem, Acamasque Thoasque
Pelidesque Neoptolemus primusque Machaon
et Menelaus et ipse doli fabricator Epeos.
Invadunt urbem somno vinoque sepultam, 265
caeduntur vigiles, portisque patentibus omnis
accipiunt socios atque agmina conscia iungunt.

Fig. 11. The Wooden Horse in Troy.

Hector appears in a dream to Aeneas.

Tempus erat, quo prima quies mortalibus aegris
incipit et dono divum gratissima serpit.
In somnis ecce ante oculos maestissimus Hector 270
visus adesse mihi[1] largosque effundere fletus,
raptatus bigis, ut quondam, aterque cruento
pulvere perque pedes traiectus lora tumentis.
Ei mihi, qualis erat! Quantum mutatus ab illo
Hectore, qui redit exuvias indutus Achilli 275
vel Danaum Phrygios iaculatus puppibus ignis!
squalentem barbam et concretos sanguine crinis
volneraque illa gerens, quae circum plurima muros
accepit patrios. Ultro flens ipse videbar
compellare virum et maestas expromere voces: 280
'O lux Dardaniae, spes o fidissima Teucrum,
quae tantae tenuere morae? Quibus Hector ab oris
exspectate venis? Ut te post multa tuorum
funera, post varios hominumque urbisque labores
defessi aspicimus! Quae causa indigna serenos 285
foedavit voltus? Aut cur haec volnera cerno?'
Ille nihil, nec me quaerentem vana moratur,
sed graviter gemitus imo de pectore ducens,
'Heu fuge, nate dea, teque his,' ait, 'eripe flammis.
Hostis habet muros; ruit alto a culmine Troia. 290
Sat patriae Priamoque datum: si Pergama dextra
defendi possent, etiam hac defensa fuissent.
Sacra suosque tibi[2] commendat Troia Penatis:
hos cape fatorum comites, his moenia quaere,
magna pererrato statues quae denique ponto.' 295

1. *mihi:* with long final syllable. 2. *tibi:* with long final syllable.

Sic ait, et manibus vittas Vestamque potentem
aeternumque adytis effert penetralibus ignem

Aeneas is aroused from sleep.

Diverso interea miscentur moenia luctu,
et magis atque magis, quamquam secreta parentis
Anchisae domus arboribusque obtecta recessit, 300
clarescunt sonitus armorumque ingruit horror.
Excutior somno et summi fastigia tecti
ascensu supero atque arrectis auribus adsto:
in segetem veluti cum flamma furentibus Austris
incidit, aut rapidus montano flumine torrens 305
sternit agros, sternit sata laeta boumque labores
praecipitesque trahit silvas; stupet inscius alto
accipiens sonitum saxi de vertice pastor.
Tum vero manifesta fides, Danaumque patescunt
insidiae. Iam Deiphobi dedit ampla ruinam 310
Volcano superante domus; iam proximus ardet
Ucalegon; Sigea igni freta lata relucent.
Exoritur clamorque virum clangorque tubarum.
Arma amens capio; nec sat rationis in armis,
sed glomerare manum bello et concurrere in arcem 315
cum sociis ardent animi; furor iraque mentem
praecipitant, pulchrumque mori succurrit in armis.

Panthus rescues the sacred relics; Aeneas, with others, rushes into the conflict.

Ecce autem telis Panthus elapsus Achivum,
Panthus Othryades, arcis Phoebique sacerdos,
sacra manu victosque deos parvumque nepotem 320

ipse trahit cursuque amens ad limina tendit.
'Quo res summa loco, Panthu? Quam prendimus arcem?'
Vix ea fatus eram, gemitu cum talia reddit:
'Venit summa dies et ineluctabile tempus
Dardaniae. Fuimus Troes, fuit Ilium et ingens 325
gloria Teucrorum; ferus omnia Iuppiter Argos
transtulit; incensa Danai dominantur in urbe.
Arduus armatos mediis in moenibus adstans
fundit equus victorque Sinon incendia miscet
insultans. Portis alii bipatentibus adsunt, 330
milia quot magnis umquam venere Mycenis;
obsedere alii telis angusta viarum
oppositis; stat ferri acies mucrone corusco
stricta, parata neci; vix primi proelia temptant
portarum vigiles et caeco Marte resistunt.' 335
Talibus Othryadae dictis et numine divum
in flammas et in arma feror, quo tristis Erinys,
quo fremitus vocat et sublatus ad aethera clamor.
Addunt se socios Ripheus et maximus armis
Epytus, oblati per lunam, Hypanisque Dymasque, 340
et lateri adglomerant nostro, iuvenisque Coroebus
Mygdonides: illis ad Troiam forte diebus
venerat, insano Cassandrae incensus amore,
et gener auxilium Priamo Phrygibusque ferebat,
infelix, qui non sponsae praecepta furentis 345
audierit.
Quos ubi confertos audere in proelia vidi,
incipio super his: 'Iuvenes, fortissima frustra
pectora, si vobis audentem extrema cupido
certa sequi, quae sit rebus fortuna videtis. 350

Excessere omnes adytis arisque relictis
di, quibus imperium hoc steterat; succurritis urbi
incensae: moriamur et in media arma ruamus.
Una salus victis nullam sperare salutem.'
Sic animis iuvenum furor additus. Inde, lupi ceu 355
raptores atra in nebula, quos improba ventris
exegit caecos rabies catulique relicti
faucibus exspectant siccis, per tela, per hostis
vadimus haud dubiam in mortem mediaeque tenemus
urbis iter; nox atra cava circumvolat umbra. 360
Quis cladem illius noctis, quis funera fando
explicet aut possit lacrimis aequare labores?
Urbs antiqua ruit, multos dominata per annos;
plurima perque vias sternuntur inertia passim
corpora perque domos et religiosa deorum 365
limina. Nec soli poenas dant sanguine Teucri:
quondam etiam victis redit in praecordia virtus
victoresque cadunt Danai. Crudelis ubique
luctus, ubique pavor[1] et plurima mortis imago.

They are successful at first.

Primus se Danaum magna comitante caterva 370
Androgeos offert nobis, socia agmina credens
inscius, atque ultro verbis compellat amicis:
'Festinate, viri. Nam quae tam sera moratur
segnities? Alii rapiunt incensa feruntque
Pergama; vos celsis nunc primum a navibus itis?' 375
Dixit et extemplo (neque enim responsa dabantur
fida satis) sensit medios delapsus in hostis.

1. *pavōr.*

Obstipuit retroque pedem cum voce repressit.
Improvisum aspris veluti qui sentibus anguem
pressit humi nitens, trepidusque repente refugit 380
attollentem iras et caerula colla tumentem ;
haud secus Androgeos visu tremefactus abibat.
Inruimus, densis et circumfundimur armis,
ignarosque loci passim et formidine captos
sternimus. Adspirat primo Fortuna labori. 385
Atque hic successu exsultans animisque Coroebus,
'O socii, qua prima' inquit 'fortuna salutis
monstrat iter quaque ostendit se dextra, sequamur:
mutemus clipeos Danaumque insignia nobis
aptemus. Dolus an virtus, quis in hoste requirat? 390
Arma dabunt ipsi.' Sic fatus deinde[1] comantem
Androgei galeam clipeique insigne decorum
induitur laterique Argivum accommodat ensem.
Hoc Ripheus, hoc ipse Dymas omnisque iuventus
laeta facit; spoliis se quisque recentibus armat. 395
Vadimus immixti Danais haud numine nostro,
multaque per caecam congressi proelia noctem
conserimus, multos Danaum demittimus Orco.
Diffugiunt alii ad navis et litora cursu
fida petunt, pars ingentem formidine turpi 400
scandunt rursus equum et nota conduntur in alvo.

Vain effort to rescue Cassandra.

Heu nihil invitis fas quemquam fidere divis!
Ecce trahebatur passis Priameia virgo
crinibus a templo Cassandra adytisque Minervae,

1. *deinde.*

ad caelum tendens ardentia lumina frustra, 405
lumina, nam teneras arcebant vincula palmas.
Non tulit hanc speciem furiata mente Coroebus
et sese medium iniecit periturus in agmen.
Consequimur cuncti et densis incurrimus armis.
Hic primum ex alto delubri culmine telis 410
nostrorum obruimur[1] oriturque miserrima caedes
armorum facie et Graiarum errore iubarum.
Tum Danai gemitu atque ereptae virginis ira
undique collecti invadunt, acerrimus Aiax
et gemini Atridae Dolopumque exercitus omnis, 415
adversi rupto ceu quondam turbine venti
confligunt, Zephyrusque Notusque et laetus Eois
Eurus equis; stridunt silvae saevitque tridenti
spumeus atque imo Nereus ciet aequora fundo.
Illi etiam, si quos obscura nocte per umbram 420
fudimus insidiis totaque agitavimus urbe,
apparent; primi clipeos mentitaque tela
adgnoscunt atque ora sono discordia signant.
Ilicet obruimur numero, primusque Coroebus
Penelei dextra divae armipotentis ad aram 425
procumbit; cadit et Ripheus, iustissimus unus
qui fuit in Teucris et servantissimus aequi
(dis aliter visum); pereunt Hypanisque Dymasque
confixi a sociis, nec te tua plurima, Panthu,
labentem pietas nec Apollinis infula texit. 430
Iliaci cineres et flamma extrema meorum,
testor in occasu vestro nec tela nec ullas
vitavisse vices Danaum et, si fata fuissent,

1. *obruimūr.*

ut caderem meruisse manu. Divellimur inde,
Iphitus et Pelias mecum, quorum Iphitus aevo 435
iam gravior, Pelias et volnere tardus Ulixi;
protinus ad sedes Priami clamore vocati.

The fight at Priam's palace.

Hic vero ingentem pugnam, ceu cetera nusquam
bella forent, nulli tota morerentur in urbe,
sic Martem indomitum Danaosque ad tecta ruentis 440
cernimus obsessumque acta testudine limen.
Haerent parietibus[1] scalae, postisque sub ipsos
nituntur gradibus clipeosque ad tela sinistris
protecti obiciunt, prensant fastigia dextris.
Dardanidae contra turris ac tecta domorum 445
culmina convellunt; his se, quando ultima cernunt,
extrema iam in morte parant defendere telis;
auratasque trabes, veterum decora illa parentum,
devolvunt: alii strictis mucronibus imas
obsedere fores; has servant agmine denso. 450
Instaurati animi regis succurrere tectis
auxilioque levare viros vimque addere victis.

Aeneas mounts to the roof.

Limen erat caecaeque fores et pervius usus
tectorum inter se Priami postesque relicti
a tergo, infelix qua se, dum regna manebant, 455
saepius Andromache ferre incomitata solebat
ad soceros et avo puerum Astyanacta trahebat.
Evado ad summi fastigia culminis, unde

1. *parietibus:* with *i* consonantal in second syllable

tela manu miseri iactabant inrita Teucri.
Turrim in praecipiti stantem summisque sub astra 460
eductam tectis, unde omnis Troia videri
et Danaum solitae naves et Achaica castra,
adgressi ferro circum, qua summa labantis
iuncturas tabulata dabant, convellimus altis
sedibus impulimusque; ea lapsa repente ruinam 465
cum sonitu trahit et Danaum super agmina late
incidit. Ast alii subeunt, nec saxa nec ullum
telorum interea cessat genus.

Conspicuous among the Greeks is Pyrrhus.

Vestibulum ante ipsum primoque in limine Pyrrhus
exsultat telis et luce coruscus aëna, 470
qualis ubi in lucem coluber mala gramina pastus,
frigida sub terra tumidum quem bruma tegebat,
nunc positis novus exuviis nitidusque iuventa
lubrica convolvit sublato pectore terga,
arduus ad solem, et linguis micat ore trisulcis. 475
Una ingens Periphas et equorum agitator Achillis,
armiger Automedon, una omnis Scyria pubes
succedunt tecto et flammas ad culmina iactant.
Ipse inter primos correpta dura bipenni
limina perrumpit postisque a cardine vellit 480
aeratos; iamque excisa trabe firma cavavit
robora et ingentem lato dedit ore fenestram.
Apparet domus intus et atria longa patescunt
apparent Priami et veterum penetralia regum
armatosque vident stantes in limine primo. 485

The enemy pour in.

At domus interior gemitu miseroque tumultu
miscetur, penitusque cavae plangoribus aedes
femineis ululant; ferit aurea sidera clamor.
Tum pavidae tectis matres ingentibus errant
amplexaeque tenent postis atque oscula figunt. 490
Instat vi patria Pyrrhus: nec claustra nec ipsi
custodes sufferre valent; labat ariete[1] crebro
ianua et emoti procumbunt cardine postes.
Fit via vi; rumpunt aditus primosque trucidant
immissi Danai et late loca milite complent. 495
Non sic, aggeribus ruptis cum spumeus amnis
exit oppositasque evicit gurgite moles,
fertur in arva furens cumulo camposque per omnis
cum stabulis armenta trahit. Vidi ipse furentem
caede Neoptolemum geminosque in limine Atridas, 500
vidi Hecubam centumque nurus Priamumque per aras
sanguine foedantem, quos ipse sacraverat, ignis.
Quinquaginta illi thalami, spes tanta nepotum,
barbarico postes auro spoliisque superbi,
procubuere; tenent Danai, qua deficit ignis. 505

The aged Priam is ready to die as a soldier.

Forsitan et, Priami fuerint quae fata, requiras.
Urbis uti captae casum convolsaque vidit
limina tectorum et medium in penetralibus hostem,
arma diu senior desueta trementibus aevo
circumdat nequiquam umeris et inutile ferrum 510
cingitur ac densos fertur moriturus in hostis.

1. *ariete:* with consonantal *i*.

Aedibus in mediis nudoque sub aetheris axe
ingens ara fuit iuxtaque veterrima laurus,
incumbens arae atque umbra complexa Penatis.
Hic Hecuba et natae nequiquam altaria circum, 515
praecipites atra ceu tempestate columbae,
condensae et divum amplexae simulacra sedebant.
Ipsum autem sumptis Priamum iuvenalibus armis
ut vidit, 'Quae mens tam dira, miserrime coniunx,
impulit his cingi telis? Aut quo ruis?' inquit. 520
'Non tali auxilio nec defensoribus istis
tempus eget; non si ipse meus nunc adforet Hector.
Huc tandem concede; haec ara tuebitur omnis,
aut moriere simul.' Sic ore effata recepit
ad sese et sacra longaevum in sede locavit. 525

Pyrrhus slays him at the altar.

Ecce autem elapsus Pyrrhi de caede Polites,
unus natorum Priami, per tela, per hostis,
porticibus longis fugit et vacua atria lustrat
saucius. Illum ardens infesto volnere Pyrrhus
insequitur, iam iamque manu tenet et premit hasta. 530
Ut tandem ante oculos evasit et ora parentum,
concidit ac multo vitam cum sanguine fudit.
Hic Priamus, quamquam in media iam morte tenetur,
non tamen abstinuit nec voci iraeque pepercit:
'At tibi pro scelere' exclamat, 'pro talibus ausis 535
di, si qua est caelo pietas, quae talia curet,
persolvant grates dignas et praemia reddant
debita, qui nati coram me cernere letum
fecisti et patrios foedasti funere voltus.

At non ille, satum quo te mentiris, Achilles 540
talis in hoste fuit Priamo, sed iura fidemque
supplicis erubuit corpusque exsangue sepulchro
reddidit Hectoreum meque in mea regna remisit.'
Sic fatus senior, telumque inbelle sine ictu
coniecit, rauco quod protinus aere repulsum 545
et summo clipei nequiquam umbone pependit.
Cui Pyrrhus: 'Referes ergo haec et nuntius ibis
Pelidae genitori; illi mea tristia facta
degeneremque Neoptolemum narrare memento;
nunc morere.' Hoc dicens altaria ad ipsa trementem 550
traxit et in multo lapsantem sanguine nati,
implicuitque comam laeva, dextraque coruscum
extulit ac lateri capulo tenus abdidit ensem.
Haec finis Priami fatorum; hic exitus illum
sorte tulit, Troiam incensam et prolapsa videntem 555
Pergama, tot quondam populis terrisque superbum
regnatorem Asiae. Iacet ingens litore truncus
avolsumque umeris caput et sine nomine corpus.

Aeneas, in horror, remembers his own home.

At me tum primum saevus circumstetit horror.
Obstipui; subiit cari genitoris imago, 560
ut regem aequaevum crudeli volnere vidi
vitam exhalantem; subiit deserta Creusa
et direpta domus[1] et parvi casus Iuli.
Respicio et, quae sit me circum copia, lustro.
Deseruere omnes defessi et corpora saltu 565
ad terram misere aut ignibus aegra dedere.

1. *domūs.*

Tempted to slay Helen, he is restrained by Venus.

Iamque adeo super unus eram, cum limina Vestae
servantem et tacitam secreta in sede latentem
Tyndarida aspicio; dant clara incendia lucem
erranti passimque oculos per cuncta ferenti. 570
Illa sibi infestos eversa ob Pergama Teucros
et Danaum poenam et deserti coniugis iras
praemetuens, Troiae et patriae communis Erinys,
abdiderat sese atque aris invisa sedebat.
Exarsere ignes animo; subit ira cadentem 575
ulcisci patriam et sceleratas sumere poenas.
'Scilicet haec Spartam incolumis patriasque Mycenas
aspiciet partoque ibit regina triumpho,
coniugiumque domumque patres natosque videbit,
Iliadum turba et Phrygiis comitata ministris? 580
Occiderit ferro Priamus? Troia arserit igni?
Dardanium totiens sudarit sanguine litus?
Non ita. Namque etsi nullum memorabile nomen
feminea in poena est nec habet victoria laudem,
exstinxisse nefas tamen et sumpsisse merentis 585
laudabor poenas, animumque explesse iuvabit
ultricis flammae et cineres satiasse meorum.'
Talia iactabam et furiata mente ferebar,
cum mihi se, non ante oculis tam clara, videndam
obtulit et pura per noctem in luce refulsit 590
alma parens, confessa deam qualisque videri
caelicolis et quanta solet, dextraque prehensum
continuit roseoque haec insuper addidit ore:
'Nate, quis indomitas tantus dolor excitat iras?
Quid furis? Aut quonam nostri tibi cura recessit? 595

Non prius aspicies, ubi fessum aetate parentem
liqueris Anchisen, superet coniunxne Creusa,
Ascaniusque puer? Quos omnis undique Graiae
circum errant acies et, ni mea cura resistat,
iam flammae tulerint inimicus et hauserit ensis. 600
Non tibi Tyndaridis facies invisa Lacaenae
culpatusve Paris; divum inclementia, divum,
has evertit opes sternitque a culmine Troiam.
Aspice (namque omnem, quae nunc obducta tuenti
mortalis hebetat visus tibi et umida circum 605
caligat, nubem eripiam; tu ne qua parentis
iussa time neu praeceptis parere recusa):
hic, ubi disiectas moles avolsaque saxis
saxa vides mixtoque undantem pulvere fumum,
Neptunus muros magnoque emota tridenti 610
fundamenta quatit totamque a sedibus urbem
eruit. Hic Iuno Scaeas saevissima portas
prima tenet sociumque furens a navibus agmen
ferro accincta vocat.
Iam summas arces Tritonia, respice, Pallas 615
insedit, nimbo effulgens et Gorgone saeva.
Ipse pater Danais animos virisque secundas
sufficit, ipse deos in Dardana suscitat arma.
Eripe, nate, fugam finemque impone labori.
Nusquam abero et tutum patrio te limine sistam.' 620
Dixerat et spissis noctis se condidit umbris.
Apparent dirae facies inimicaque Troiae
numina magna deum.

Troy falls like a mountain ash.

Tum vero omne mihi visum considere in ignis
Ilium et ex imo verti Neptunia Troia; 625
ac veluti summis antiquam in montibus ornum
cum ferro accisam crebrisque bipennibus instant
eruere agricolae certatim, illa usque minatur
et tremefacta comam concusso vertice nutat,
volneribus donec paulatim evicta supremum 630
congemuit traxitque iugis avolsa ruinam.
Descendo ac ducente deo flammam inter et hostis
expedior; dant tela locum flammaeque recedunt.

Anchises refuses to leave.

Atque ubi iam patriae perventum ad limina sedis
antiquasque domos, genitor, quem tollere in altos 635
optabam primum montis primumque petebam,
abnegat excisa vitam producere Troia
exsiliumque pati. 'Vos o, quibus integer aevi
sanguis,' ait, 'solidaeque suo stant robore vires,
vos agitate fugam. 640
Me si caelicolae voluissent ducere vitam,
has mihi servassent sedes. Satis una superque
vidimus excidia et captae superavimus urbi.
Sic o sic positum adfati discedite corpus.
Ipse manu mortem inveniam; miserebitur hostis 645
exuviasque petet. Facilis iactura sepulchri.
Iam pridem invisus divis et inutilis annos
demoror, ex quo me divum pater atque hominum rex
fulminis adflavit ventis et contigit igni.'

Aeneas pleads vainly with him.

Talia perstabat memorans fixusque manebat. 650
Nos contra effusi lacrimis coniunxque Creusa
Ascaniusque omnisque domus, ne vertere secum
cuncta pater fatoque urgenti incumbere vellet.
Abnegat inceptoque et sedibus haeret in isdem.
Rursus in arma feror mortemque miserrimus opto. 655
Nam quod consilium aut quae iam fortuna dabatur?
'Mene efferre pedem, genitor, te posse relicto
sperasti, tantumque nefas patrio excidit ore?
Si nihil ex tanta superis placet urbe relinqui
et sedet hoc animo perituraeque addere Troiae 660
teque tuosque iuvat, patet isti ianua leto,
iamque aderit multo Priami de sanguine Pyrrhus,
gnatum ante ora patris, patrem qui obtruncat ad aras.
Hoc erat, alma parens, quod me per tela, per ignis
eripis, ut mediis hostem in penetralibus utque 665
Ascanium patremque meum iuxtaque Creusam
alterum in alterius mactatos sanguine cernam?
Arma, viri, ferte arma; vocat lux ultimá victos.
Reddite me Danais, sinite instaurata revisam
proelia. Numquam omnes hodie moriemur inulti.' 670

Creusa implores Aeneas not to desert them.

Hinc ferro accingor rursus clipeoque sinistram
insertabam aptans meque extra tecta ferebam.
Ecce autem complexa pedes in limine coniunx
haerebat parvumque patri tendebat Iulum:
'Si periturus abis, et nos rape in omnia tecum; 675
sin aliquam expertus sumptis spem ponis in armis,

hanc primum tutare domum. Cui parvus Iulus,
cui pater et coniunx quondam tua dicta relinquor?'

The sign from heaven.

Talia vociferans gemitu tectum omne replebat,
cum subitum dictuque oritur mirabile monstrum. 680
Namque manus inter maestorumque ora parentum
ecce levis summo de vertice visus Iuli
fundere lumen apex tactuque innoxia mollis
lambere flamma comas et circum tempora pasci.
Nos pavidi trepidare metu crinemque flagrantem 685
excutere et sanctos restinguere fontibus ignis.
At pater Anchises oculos ad sidera laetus
extulit et caelo palmas cum voce tetendit:
'Iuppiter omnipotens, precibus si flecteris ullis,
aspice nos, hoc tantum, et, si pietate meremur, 690
da deinde augurium, pater, atque haec omina firma.'

Anchises recognizes the divine call. They leave the house.

Vix ea fatus erat senior, subitoque fragore
intonuit laevum, et de caelo lapsa per umbras
stella facem ducens multa cum luce cucurrit.
Illam, summa super labentem culmina tecti, 695
cernimus Idaea claram se condere silva
signantemque vias; tum longo limite sulcus
dat lucem, et late circum loca sulpure fumant.
Hic vero victus genitor se tollit ad auras
adfaturque deos et sanctum sidus adorat. 700
'Iam iam nulla mora est; sequor et, qua ducitis, adsum.
Di patrii, servate domum, servate nepotem.

Vestrum hoc augurium, vestroque in numine Troia est.
Cedo equidem nec, nate, tibi comes ire recuso.'
Dixerat ille, et iam per moenia clarior ignis 705
auditur, propiusque aestus incendia volvunt.
'Ergo age, care pater, cervici imponere nostrae;
ipse subibo umeris, nec me labor iste gravabit.
Quo res cumque cadent, unum et commune periclum,
una salus ambobus erit. Mihi parvus Iulus 710
sit comes, et longe servet vestigia coniunx.
Vos, famuli, quae dicam, animis advertite vestris.
Est urbe egressis tumulus templumque vetustum
desertae Cereris iuxtaque antiqua cupressus
religione patrum multos servata per annos; 715
hanc ex diverso sedem veniemus in unam.
Tu, genitor, cape sacra manu patriosque Penatis;
me, bello e tanto digressum et caede recenti,
attrectare nefas, donec me flumine vivo
abluero.' 720
Haec fatus latos umeros subiectaque colla
veste super fulvique insternor pelle leonis
succedoque oneri; dextrae se parvus Iulus
implicuit sequiturque patrem non passibus aequis;
pone subit coniunx.* Ferimur per opaca locorum, 725
et me, quem dudum non ulla iniecta movebant
tela neque adverso glomerati ex agmine Grai,
nunc omnes terrent aurae, sonus excitat omnis
suspensum et pariter comitique onerique timentem.

* RIGHT ON

Creusa is lost. Her phantom comforts the grief-stricken husband.

Iamque propinquabam portis omnemque videbar 730
evasisse viam, subito cum creber ad auris
visus adesse pedum sonitus, genitorque per umbram
prospiciens, 'Nate,' exclamat, 'fuge, nate; propinquant;
ardentis clipeos atque aera micantia cerno.'
Hic mihi nescio quod trepido male numen amicum 735
confusam eripuit mentem. Namque avia cursu
dum sequor et nota excedo regione viarum,
heu! misero coniunx fatone erepta Creusa
substitit? Erravitne via seu lassa resedit?
Incertum: nec post oculis est reddita nostris, 740
nec prius amissam respexi animumve reflexi,
quam tumulum antiquae Cereris sedemque sacratam
venimus. Hic demum collectis omnibus una
defuit et comites natumque virumque fefellit.
Quem non incusavi amens hominumque deorumque,[1] 745
aut quid in eversa vidi crudelius urbe?
Ascanium Anchisenque patrem Teucrosque Penatis
commendo sociis et curva valle recondo;
ipse urbem repeto et cingor fulgentibus armis.
Stat casus renovare omnis omnemque reverti 750
per Troiam et rursus caput obiectare periclis.
Principio muros obscuraque limina portae,
qua gressum extuleram, repeto et vestigia retro
observata sequor per noctem et lumine lustro.
Horror ubique animo, simul ipsa silentia terrent. 755
Inde domum, si forte pedem, si forte tulisset,
me refero. Inruerant Danai et tectum omne tenebant.

1. *deorumque:* with *-que* hypermetric.

Ilicet ignis edax summa ad fastigia vento
volvitur; exsuperant flammae, furit aestus ad auras.
Procedo et Priami sedes arcemque reviso. 760
Et iam porticibus vacuis Iunonis asylo
custodes lecti Phoenix et dirus Ulixes
praedam adservabant. Huc undique Troïa gaza
incensis erepta adytis mensaeque deorum
crateresque auro solidi captivaque vestis 765
congeritur. Pueri et pavidae longo ordine matres
stant circum.
Ausus quin etiam voces iactare per umbram
implevi clamore vias maestusque Creusam
nequiquam ingeminans iterumque iterumque vocavi. 770
Quaerenti et tectis urbis sine fine furenti
infelix simulacrum atque ipsius umbra Creusae
visa mihi ante oculos et nota maior imago.
Obstipui, steteruntque[1] comae et vox faucibus haesit.
Tum sic adfari et curas his demere dictis: 775
Quid tantum insano iuvat indulgere dolori,
o dulcis coniunx? Non haec sine numine divum
eveniunt; nec te comitem hinc portare Creusam
fas aut ille sinit superi regnator Olympi.
Longa tibi exsilia, et vastum maris aequor arandum; 780
et terram Hesperiam venies, ubi Lydius arva
inter opima virum leni fluit agmine Thybris.
Illic res laetae regnumque et regia coniunx
parta tibi. Lacrimas dilectae pelle Creusae.
Non ego Myrmidonum sedes Dolopumve superbas 785
aspiciam aut Grais servitum matribus ibo,

1. *stetĕrunt.*

Dardanis et divae Veneris nurus;
sed me magna deum genetrix his detinet oris.
Iamque vale et nati serva communis amorem.'
Haec ubi dicta dedit, lacrimantem et multa volentem 790
dicere deseruit tenuisque recessit in auras.
Ter conatus ibi collo dare bracchia circum;
ter frustra comprensa manus effugit imago,
par levibus ventis volucrique simillima somno.
Sic demum socios consumpta nocte reviso. 795

The exiles set forth as the morning star rises.

Atque hic ingentem comitum adfluxisse novorum
invenio admirans numerum, matresque virosque,
collectam exsilio pubem, miserabile volgus.
Undique convenere, animis opibusque parati,
in quascumque velim pelago deducere terras. 800
Iamque iugis summae surgebat Lucifer Idae
ducebatque diem, Danaique obsessa tenebant
limina portarum, nec spes opis ulla dabatur.
Cessi et sublato montis genitore petivi.

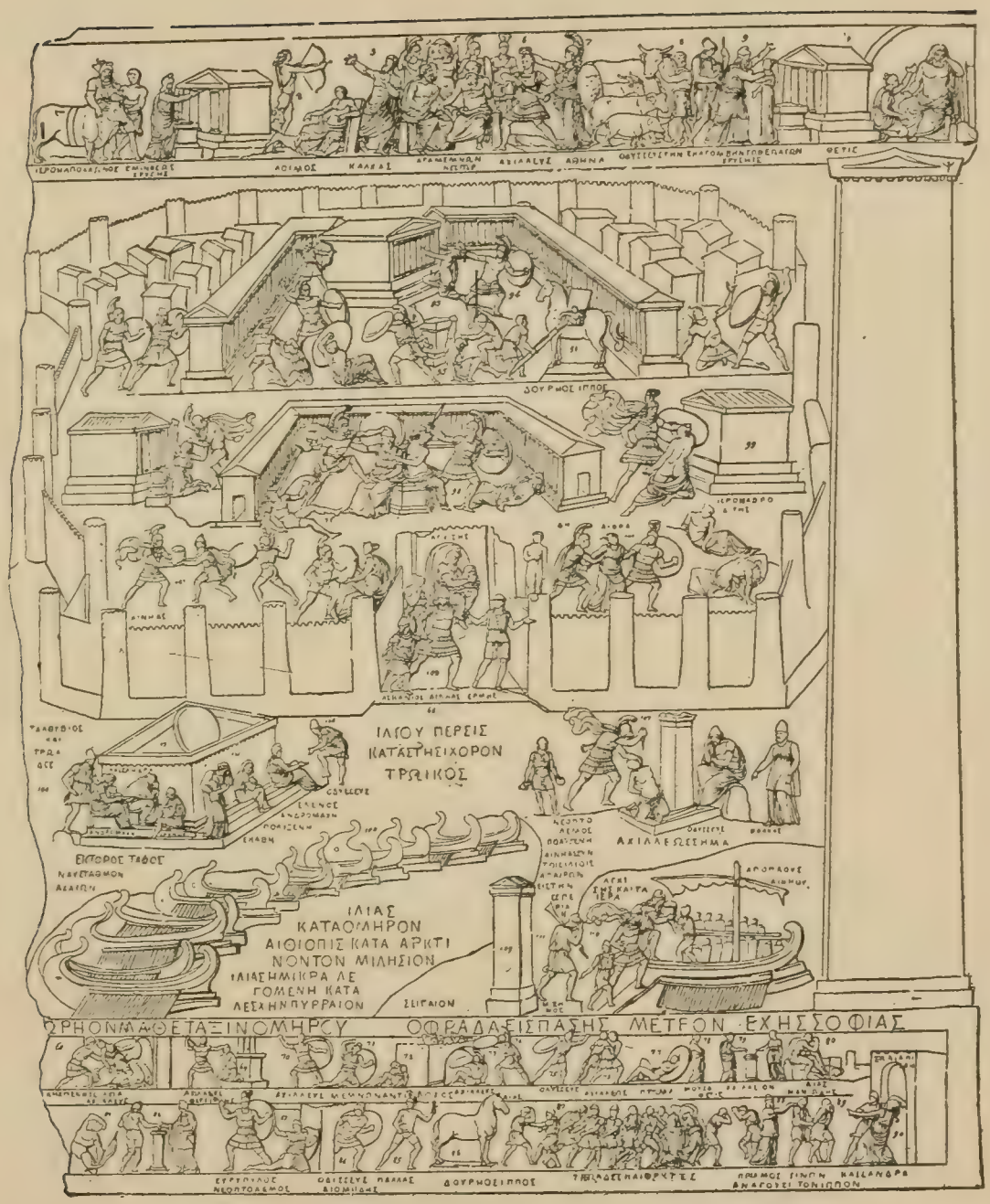


Fig. 13. Tabula Iliaca (story of Book II.).

THE WANDERINGS OF AENEAS
COPYRIGHT. 1908
BENJ. H. SANBORN & CO.
SCALE OF MILES
0 25 50 100 150 200 250 300
12
16
20
24
28
44
40
36
Timavus Fl.
Patavium
Cremona
Mantua
Andes
Padus Fl.
LIBURNI
HADRIATICUM MARE
ILLYRICUM
ITALIA
APENNINUS MONS
ETRURIA
Corythus
Tiberis Fl.
LATIUM
CAMPANIA
APULIA
Pallanteum
Lavinium
Alba
Lanuvium
Gabii
Cumae
Vesuvius M.
Misenum Pr.
Tarentum
Ceraunia
Sinus Tarentinus
Castrum Minervae
Buthrotum
Palinuri Pr.
Petelia
Lacinium Pr.
Scylaceum
Caulon
Locri
Scylla
Pelorus Pr.
Charybdis
AEOLIAE INSULAE
Drepanum
Acesta
Eryx M.
Lilybaeum Pr.
Selinus
Acragas (Agrigentum)
SICILIA
Aetna M.
Pantagias Fl.
Thapsus
Gela
Ortygia
Elemyrium Pr.
Camerina
Helorus
Pachynum Pr.
Carthago
AFRICA
MELITA
TYRRHENUM MARE
SARDINIA
CORSICA
IONIUM MARE
CEPHALLENIA
ZACYNTHOS
STROPHADES
LEUCADIA
Leucate Pr.
Actium
ITHACA
ACHAIA
ELIS
Alpheus Fl.
Argos
Sparta
Corinthus
Mycenae
Thebae
BOEOTIA
Aulis
Chalcis
Athenae
EPIRUS
CHAONIA
THESSALIA
Olympus M.
MACEDONIA
GRAECIA
EUBOEA
SCYROS
TENEDOS
Troia
Ida M.
Antandros
PHRYGIA
LYDIA
Hebrus Fl.
Aenus
Propontis
THRACIA
PONTUS EUXINUS
SAMOS
Maeander Fl.
LYCIA
GYAROS
MYCONOS
DELOS
PAROS
NAXOS
RHODOS
CARPATHIUM MARE
CARPATHOS
Pergamum
Ida M.
CRETA
Dicte M.
Malea Pr.
CYTHERA
MARE INTERNUM

FIG. 14.

AENEIDOS

LIBER III.

The Trojans build a fleet and set sail.

Postquam res Asiae Priamique evertere gentem
immeritam visum superis ceciditque superbum
Ilium et omnis humo fumat Neptunia Troia,
diversa exsilia et desertas quaerere terras
auguriis agimur divum classemque sub ipsa 5
Antandro et Phrygiae molimur montibus Idae,
incerti, quo fata ferant, ubi sistere detur,
contrahimusque viros. Vix prima inceperat aestas,
et pater Anchises dare fatis vela iubebat:
litora cum patriae lacrimans portusque relinquo 10
et campos, ubi Troia fuit. Feror exsul in altum
cum sociis natoque, Penatibus et magnis dis.

A town is founded in Thrace.

Terra procul vastis colitur Mavortia campis
(Thraces arant), acri quondam regnata Lycurgo,
hospitium antiquum Troiae sociique Penates, 15
dum fortuna fuit. Feror huc et litore curvo
moenia prima loco, fatis ingressus iniquis,
Aeneadasque meo nomen de nomine fingo.

Blood drops from myrtle shoots.

Sacra Dionaeae matri divisque ferebam
auspicibus coeptorum operum superoque nitentem 20
caelicolum regi mactabam in litore taurum.
Forte fuit iuxta tumulus, quo cornea summo
virgulta et densis hastilibus horrida myrtus.
Accessi, viridemque ab humo convellere silvam
conatus, ramis tegerem ut frondentibus aras, 25
horrendum et dictu video mirabile monstrum.
Nam quae prima solo ruptis radicibus arbos
vellitur, huic atro liquuntur sanguine guttae
et terram tabo maculant. Mihi frigidus horror
membra quatit, gelidusque coit formidine sanguis. 30
Rursus et alterius lentum convellere vimen
insequor et causas penitus temptare latentis;
ater et alterius sequitur de cortice sanguis.
Multa movens animo Nymphas venerabar agrestis
Gradivumque patrem, Geticis qui praesidet arvis, 35
rite secundarent visus omenque levarent.
Tertia sed postquam maiore hastilia nisu
adgredior genibusque adversae obluctor harenae
(eloquar, an sileam ?), gemitus lacrimabilis imo
auditur tumulo, et vox reddita fertur ad auris : 40
'Quid miserum, Aenea, laceras ? Iam parce sepulto,
parce pias scelerare manus. Non me tibi Troia
externum tulit, aut cruor hic de stipite manat.
Heu! fuge crudelis terras, fuge litus avarum.
Nam Polydorus ego. Hic confixum ferrea texit 45
telorum seges et iaculis increvit acutis.'

Tum vero ancipiti mentem formidine pressus
obstipui stēteruntque[1] comae et vox faucibus haesit.

The story of murdered Polydorus.

Hunc Polydorum auri quondam cum pondere magno
infelix Priamus furtim mandarat alendum 50
Threicio regi, cum iam diffideret armis
Dardaniae cingique urbem obsidione videret.
Ille, ut opes fractae Teucrum et fortuna recessit,
res Agamemnonias victriciaque arma secutus
fas omne abrumpit; Polydorum obtruncat et auro 55
vi potitur.[2] Quid non mortalia pectora cogis,
auri sacra fames! Postquam pavor ossa reliquit,
delectos populi ad proceres primumque parentem
monstra deum refero et, quae sit sententia, posco.
Omnibus idem animus, scelerata excedere terra, 60
linqui pollutum hospitium et dare classibus Austros.
Ergo instauramus Polydoro funus, et ingens
aggeritur tumulo tellus; stant Manibus arae,
caeruleis maestae vittis atraque cupresso,
et circum Iliades crinem de more solutae; 65
inferimus tepido spumantia cymbia lacte
sanguinis et sacri pateras, animamque sepulchro
condimus et magna supremum voce ciemus.
Inde ubi prima fides pelago, placataque venti
dant maria et lenis crepitans vocat Auster in altum, 70
deducunt socii navis et litora complent.
Provehimur portu, terraeque urbesque recedunt.

1. *stetĕrunt.* 2. *potĭtur.*

The Trojans reach Delos.

Sacra mari colitur medio gratissima tellus
Nereidum matri[1] et Neptuno Aegaeo,
quam pius Arquitenens oras et litora circum 75
errantem Mycono e celsa Gyaroque revinxit
immotamque coli dedit et contemnere ventos.
Huc feror; haec fessos tuto placidissima portu
accipit. Egressi veneramur Apollinis urbem.
Rex Anius, rex idem hominum Phoebique sacerdos, 80
vittis et sacra redimitus tempora lauro
occurrit, veterem Anchisen adgnoscit amicum;
iungimus hospitio dextras et tecta subimus.

The oracle of Apollo seems to direct them to Crete.

Templa dei saxo venerabar structa vetusto:
'Da propriam, Thymbraee, domum, da moenia fessis 85
et genus et mansuram urbem; serva altera Troiae
Pergama, reliquias Danaum atque immitis Achilli.
Quem sequimur? Quove ire iubes? Ubi ponere sedes?
Da, pater, augurium atque animis inlabere nostris.'
Vix ea fatus eram: tremere omnia visa repente, 90
liminaque[2] laurusque dei, totusque moveri
mons circum et mugire adytis cortina reclusis.
Summissi petimus terram, et vox fertur ad auris:
'Dardanidae duri, quae vos a stirpe parentum
prima tulit tellus, eadem vos ubere laeto 95
accipiet reduces. Antiquam exquirite matrem.
Hic domus Aeneae cunctis dominabitur oris,

1. *matrī | et Neptunō | Aegaeo:* hiatus. 2. *liminaquē.*

et nati natorum et qui nascentur ab illis.'
Haec Phoebus; mixtoque ingens exorta tumultu
laetitia et cuncti, quae sint ea moenia, quaerunt, 100
quo Phoebus vocet errantis iubeatque reverti.
Tum genitor, veterum volvens monumenta virorum,
'Audite, o proceres,' ait, 'et spes discite vestras.
Creta Iovis magni medio iacet insula ponto,
mons Idaeus ubi et gentis cunabula nostrae. 105
Centum urbes habitant magnas, uberrima regna;
maximus unde pater, si rite audita recordor,
Teucrus Rhoeteas primum est advectus ad oras
optavitque locum regno. Nondum Ilium et arces
Pergameae steterant; habitabant vallibus imis. 110
Hinc Mater cultrix Cybelae Corybantiaque aera
Idaeumque nemus,[1] hinc fida silentia sacris,
et iuncti currum dominae subiere leones.
Ergo agite et, divum ducunt qua iussa, sequamur;
placemus ventos et Gnosia regna petamus. 115
Nec longo distant cursu; modo Iuppiter adsit,
tertia lux classem Cretaeis sistet in oris.'
Sic fatus meritos aris mactavit honores,
taurum Neptuno, taurum tibi, pulcher Apollo,
nigram Hiemi pecudem, Zephyris felicibus albam. 120

In Crete they found a new Pergamum, but are afflicted with pestilence.

Fama volat pulsum regnis cessisse paternis
Idomenea ducem, desertaque litora Cretae,
hoste vacare domos sedesque adstare relictas.
Linquimus Ortygiae portus pelagoque volamus,

1. *nemŭs.*

bacchatamque iugis Naxon viridemque Donusam, 125
Olearon niveamque Paron sparsasque per aequor
Cycladas et crebris legimus freta concita terris.
Nauticus exoritur vario certamine clamor;
hortantur socii, 'Cretam proavosque petamus.'
Prosequitur surgens a puppi ventus euntis 130
et tandem antiquis Curetum adlabimur oris.
Ergo avidus muros optatae molior urbis
Pergameamque voco et laetam cognomine gentem
hortor amare focos arcemque attollere tectis.
Iamque fere sicco subductae litore puppes; 135
conubiis[1] arvisque novis operata iuventus;
iura domosque dabam: subito cum tabida membris,
corrupto caeli tractu, miserandaque venit
arboribusque satisque lues et letifer annus.
Linquebant dulcis animas aut aegra trahebant 140
corpora; tum sterilis exurere Sirius agros;
arebant herbae et victum seges aegra negabat.
Rursus ad oraclum Ortygiae Phoebumque remenso
hortatur pater ire mari veniamque precari,
quam fessis finem rebus ferat, unde laborum 145
temptare auxilium iubeat, quo vertere cursus.

In a vision, the Penates direct Aeneas to Italy.

Nox erat et terris animalia somnus habebat;
effigies sacrae divum Phrygiique Penates,
quos mecum a Troia mediisque ex ignibus urbis
extuleram, visi ante oculos adstare iacentis 150
in somnis, multo manifesti lumine, qua se

1. *conubiis:* a trisyllable, the first *i* being consonantal.

plena per insertas fundebat luna fenestras;
tum sic adfari et curas his demere dictis:
'Quod tibi delato Ortygiam dicturus Apollo est,
hic canit et tua nos en ultro ad limina mittit. 155
Nos te Dardania incensa tuaque arma secuti,
nos tumidum sub te permensi classibus aequor,
idem venturos tollemus in astra nepotes
imperiumque urbi dabimus. Tu moenia magnis
magna para longumque fugae ne linque laborem. 160
Mutandae sedes. Non haec tibi litora suasit
Delius aut Cretae iussit considere Apollo.
Est locus, Hesperiam Grai cognomine dicunt,
terra antiqua, potens armis atque ubere glaebae;
Oenotri coluere viri; nunc fama minores 165
Italiam dixisse ducis de nomine gentem.
Hae nobis propriae sedes, hinc Dardanus ortus
Iasiusque pater, genus a quo principe nostrum.
Surge age et haec laetus longaevo dicta parenti
haud dubitanda refer, Corythum terrasque requirat 170
Ausonias; Dictaea negat tibi Iuppiter arva.'
Talibus attonitus visis et voce deorum
(nec sopor illud erat, sed coram adgnoscere voltus
velatasque comas praesentiaque ora videbar;
tum gelidus toto manabat corpore sudor) 175
corripio e stratis corpus tendoque supinas
ad caelum cum voce manus et munera libo
intemerata focis. Perfecto laetus honore
Anchisen facio certum remque ordine pando.
Adgnovit prolem ambiguam geminosque parentes, 180

seque novo veterum deceptum errore locorum.
Tum memorat: 'Nate, Iliacis exercite fatis,
sola mihi[1] talis casus Cassandra canebat.
Nunc repeto haec generi portendere debita nostro,
et saepe Hesperiam, saepe Itala regna vocare. 185
Sed quis ad Hesperiae venturos litora Teucros
crederet? Aut quem tum vates Cassandra moveret?
Cedamus Phoebo et moniti meliora sequamur.'
Sic ait et cuncti dicto paremus ovantes.
Hanc quoque deserimus sedem paucisque relictis 190
vela damus vastumque cava trabe currimus aequor.

Driven by a storm to the Strophades, they are attacked by the Harpies.

Postquam altum tenuere rates nec iam amplius ullae
apparent terrae, caelum undique et undique pontus,
tum mihi caeruleus supra caput adstitit imber,
noctem hiememque ferens, et inhorruit unda tenebris. 195
Continuo venti volvunt mare magnaque surgunt
aequora; dispersi iactamur gurgite vasto.
Involvere diem nimbi et nox umida caelum
abstulit; ingeminant abruptis nubibus ignes.
Excutimur cursu et caecis erramus in undis. 200
Ipse diem noctemque negat discernere caelo
nec meminisse viae media Palinurus in unda.
Tris adeo incertos caeca caligine soles
erramus pelago, totidem sine sidere noctes.
Quarto terra die primum se attollere tandem 205
visa, aperire procul montis ac volvere fumum.
Vela cadunt, remis insurgimus; haud mora, nautae

1. *mihi.*

adnixi torquent spumas et caerula verrunt.
Servatum ex undis Strophadum me litora primum
excipiunt. Strophades Graio stant nomine dictae 210
insulae[1] Ionio in magno, quas dira Celaeno
Harpyiaeque colunt aliae, Phineia postquam
clausa domus mensasque metu liquere priores.
Tristius haud illis monstrum nec saevior ulla
pestis et ira deum Stygiis sese extulit undis. 215
Virginei volucrum voltus, foedissima ventris
proluvies, uncaeque manus, et pallida semper
ora fame.
Huc ubi delati portus intravimus, ecce
laeta boum passim campis armenta videmus 220
caprigenumque pecus nullo custode per herbas.
Inruimus ferro et divos ipsumque vocamus
in partem praedamque Iovem; tum litore curvo
exstruimusque toros dapibusque epulamur opimis.
At subitae horrifico lapsu de montibus adsunt 225
Harpyiae et magnis quatiunt clangoribus alas
diripiuntque dapes contactuque omnia foedant
immundo; tum vox taetrum dira inter odorem.
Rursum in secessu longo sub rupe cavata
arboribus clausa circum atque horrentibus umbris 230
instruimus mensas arisque reponimus ignem;
rursum ex diverso caeli caecisque latebris
turba sonans praedam pedibus circumvolat uncis,
polluit ore dapes. Sociis tunc, arma capessant,
edico, et dira bellum cum gente gerendum. 235
Haud secus ac iussi faciunt tectosque per herbam

1. *insulæ Ionio:* semi-hiatus

disponunt enses et scuta latentia condunt.
Ergo ubi delapsae sonitum per curva dedere
litora, dat signum specula Misenus ab alta
aere cavo. Invadunt socii et nova proelia temptant, 240
obscenas pelagi ferro foedare volucres.
Sed neque vim plumis ullam nec volnera tergo
accipiunt, celerique fuga sub sidera lapsae
semesam praedam et vestigia foeda relinquunt.
Una in praecelsa consedit rupe Celaeno, 245
infelix vates, rumpitque hanc pectore vocem:
'Bellum etiam pro caede boum stratisque iuvencis,
Laomedontiadae, bellumne inferre paratis
et patrio Harpyias insontis pellere regno?
Accipite ergo animis atque haec mea figite dicta. 250
Quae Phoebo pater omnipotens, mihi Phoebus Apollo
praedixit, vobis Furiarum ego maxima pando.
Italiam cursu petitis, ventisque vocatis
ibitis Italiam portusque intrare licebit;
sed non ante datam cingetis moenibus urbem, 255
quam vos dira fames nostraeque iniuria caedis
ambesas subigat malis absumere mensas.'
Dixit et in silvam pinnis ablata refugit.
At sociis subita gelidus formidine sanguis
deriguit; cecidere animi, nec iam amplius armis, 260
sed votis precibusque iubent exposcere pacem,
sive deae seu sint dirae obscenaeque volucres.
Et pater Anchises passis de litore palmis
numina magna vocat meritosque indicit honores:
'Di, prohibete minas, di, talem avertite casum 265
et placidi servate pios!' Tum litore funem

deripere excussosque iubet laxare rudentes.
Tendunt vela noti; fugimus spumantibus undis,
qua cursum ventusque gubernatorque vocabat.
Iam medio apparet fluctu nemorosa[1] Zacynthos 270
Dulichiumque Sameque et Neritos ardua saxis.
Effugimus scopulos Ithacae, Laertia regna,
et terram altricem saevi exsecramur Ulixi;
mox et Leucatae nimbosa cacumina montis
et formidatus nautis aperitur Apollo. 275
Hunc petimus fessi et parvae succedimus urbi;
ancora de prora iacitur, stant litore puppes.

Games are solemnized at Actium, whence they sail to Buthrotum.

Ergo insperata tandem tellure potiti
lustramurque Iovi votisque incendimus aras
Actiaque Iliacis celebramus litora ludis. 280
Exercent patrias oleo labente palaestras
nudati socii; iuvat evasisse tot urbes
Argolicas mediosque fugam tenuisse per hostis.
Interea magnum sol circumvolvitur annum
et glacialis hiems Aquilonibus asperat undas: 285
aere cavo clipeum, magni gestamen Abantis,
postibus adversis figo et rem carmine signo,
'AENEAS HAEC DE DANAIS VICTORIBUS ARMA.'
Linquere tum portus iubeo et considere transtris;
certatim socii feriunt mare et aequora verrunt. 290
Protinus aërias Phaeacum abscondimus arces,
litoraque Epiri legimus portuque subimus
Chaonio et celsam Buthroti accedimus urbem

1. *nemorosă Zacynthos.*

The meeting with Andromache and Helenus.

Hic incredibilis rerum fama occupat auris,
Priamiden Helenum Graias regnare per urbes, 295
coniugio Aeacidae Pyrrhi sceptrisque potitum,
et patrio Andromachen iterum cessisse marito.
Obstipui, miroque incensum pectus amore
compellare virum et casus cognoscere tantos.
Progredior portu, classis et litora linquens, 300
sollemnis cum forte dapes et tristia dona
ante urbem in luco falsi Simoentis ad undam
libabat cineri Andromache Manisque vocabat
Hectoreum ad tumulum, viridi quem caespite inanem
et geminas, causam lacrimis, sacraverat aras. 305
Ut me conspexit venientem et Troïa circum
arma amens vidit, magnis exterrita monstris
deriguit visu in medio, calor ossa reliquit,
labitur et longo vix tandem tempore fatur:
'Verane te facies, verus mihi nuntius adfers, 310
nate dea? Vivisne? Aut si lux alma recessit,
Hector ubi est?' Dixit lacrimasque effudit et omnem
implevit clamore locum. Vix pauca furenti
subicio et raris turbatus vocibus hisco:
'Vivo equidem vitamque extrema per omnia duco; 315
ne dubita, nam vera vides.
Heu! quis te casus deiectam coniuge tanto
excipit, aut quae digna satis fortuna revisit,
Hectoris Andromache? Pyrrhin conubia servas?'
Deiecit voltum et demissa voce locuta est: 320
'O felix una ante alias Priameia virgo,

hostilem ad tumulum Troiae sub moenibus altis
iussa mori, quae sortitus non pertulit ullos
nec victoris eri tetigit captiva cubile!
Nos patria incensa diversa per aequora vectae 325
stirpis Achilleae fastus iuvenemque superbum,
servitio enixae, tulimus; qui deinde, secutus
Ledaeam Hermionen Lacedaemoniosque hymenaeos,
me famulo famulamque Heleno transmisit habendam.
Ast illum ereptae magno inflammatus amore 330
coniugis et scelerum Furiis agitatus Orestes
excipit incautum patriasque obtruncat ad aras.
Morte Neoptolemi regnorum reddita cessit
pars Heleno, qui Chaonios cognomine campos
Chaoniamque omnem Troiano a Chaone dixit, 335
Pergamaque Iliacamque iugis hanc addidit arcem.
Sed tibi qui cursum venti, quae fata dedere?
Aut quisnam ignarum nostris deus appulit oris?
Quid puer Ascanius? Superatne et vescitur aura,
quem tibi iam Troia . . . ? 340
Ecqua tamen puero est amissae cura parentis?
Ecquid in antiquam virtutem animosque virilis
et pater Aeneas et avunculus excitat Hector?'
Talia fundebat lacrimans longosque ciebat
incassum fletus, cum sese a moenibus heros 345
Priamides multis Helenus comitantibus adfert,
adgnoscitque suos laetusque ad limina ducit
et multum lacrimas verba inter singula fundit.
Procedo et parvam Troiam simulataque magnis
Pergama et arentem Xanthi cognomine rivum 350
adgnosco Scaeaeque amplector limina portae.

Nec non et Teucri socia simul urbe fruuntur.
Illos porticibus rex accipiebat in amplis;
aulaï medio libabant pocula Bacchi,
impositis auro dapibus, paterasque tenebant. 355

Helenus, as seer, is consulted by Aeneas.

Iamque dies alterque dies processit, et aurae
vela vocant tumidoque inflatur carbasus Austro:
his vatem adgredior dictis ac talia quaeso:
'Troiugena, interpres divum, qui numina Phoebi,
qui tripodas, Clarii laurus, qui sidera sentis 360
et volucrum linguas et praepetis omina pinnae,
fare age (namque omnem cursum mihi prospera dixit
religio, et cuncti suaserunt numine divi
Italiam petere et terras temptare repostas;
sola novum dictuque nefas Harpyia Celaeno 365
prodigium canit et tristis denuntiat iras
obscenamque famem), quae prima pericula vito?
Quidve sequens tantos possim superare labores?'
Hic Helenus, caesis primum de more iuvencis,
exorat pacem divum vittasque resolvit 370
sacrati capitis meque ad tua limina, Phoebe,
ipse manu multo suspensum numine ducit,
atque haec deinde canit divino ex ore sacerdos:

The prophecy of Helenus. They must avoid Scylla and Charybdis, and seek the Sibyl.

'Nate dea, nam te maioribus ire per altum
auspiciis manifesta fides (sic fata deum rex 375
sortitur volvitque vices, is vertitur ordo),

Fig. 15. A Roman Sacrifice.

pauca tibi e multis, quo tutior hospita lustres
aequora et Ausonio possis considere portu,
expediam dictis; prohibent nam cetera Parcae
scire Helenum farique vetat Saturnia Iuno. 380
Principio Italiam, quam tu iam rere propinquam
vicinosque, ignare, paras invadere portus,
longa procul longis via dividit invia terris.
Ante et Trinacria lentandus remus in unda
et salis Ausonii lustrandum navibus aequor 385
infernique lacus Aeaeaeque insula Circae,
quam tuta possis urbem componere terra.
Signa tibi dicam, tu condita mente teneto.
Cum tibi sollicito secreti ad fluminis undam
litoreis ingens inventa sub ilicibus sus 390
triginta capitum fetus enixa iacebit,
alba solo recubans, albi circum ubera nati,
is locus urbis erit, requies ea certa laborum.
Nec tu mensarum morsus horresce futuros;
fata viam invenient aderitque vocatus Apollo. 395
Has autem terras Italique hanc litoris oram,
proxima quae nostri perfunditur aequoris aestu,
effuge; cuncta malis habitantur moenia Grais.
Hic et Narycii posuerunt moenia Locri
et Sallentinos obsedit milite campos 400
Lyctius Idomeneus, hic illa ducis Meliboei
parva Philoctetae subnixa Petelia muro.
Quin ubi transmissae steterint trans aequora classes
et positis aris iam vota in litore solves,
purpureo velare comas adopertus amictu, 405
ne qua inter sanctos ignis in honore deorum

hostilis facies occurrat et omina turbet.
Hunc socii morem sacrorum, hunc ipse teneto,
hac casti maneant in religione nepotes.
Ast ubi digressum Siculae te admoverit orae 410
ventus et angusti rarescent claustra Pelori,
laeva tibi[1] tellus et longo laeva petantur
aequora circuitu; dextrum fuge litus et undas.
Haec loca vi quondam et vasta convolsa ruina
(tantum aevi longinqua valet mutare vetustas) 415
dissiluisse ferunt, cum protinus utraque tellus
una foret; venit medio vi pontus et undis
Hesperium Siculo latus abscidit arvaque et urbes
litore diductas angusto interluit aestu.
Dextrum Scylla latus, laevum implacata Charybdis 420
obsidet atque imo barathri ter gurgite vastos
sorbet in abruptum fluctus rursusque sub auras
erigit alternos et sidera verberat unda.
At Scyllam caecis cohibet spelunca latebris
ora exsertantem et navis in saxa trahentem. 425
Prima hominis facies et pulchro pectore virgo
pube tenus, postrema immani corpore pistrix,
delphinum caudas utero commissa luporum.
Praestat Trinacrii metas lustrare Pachyni
cessantem longos et circumflectere cursus, 430
quam semel informem vasto vidisse sub antro
Scyllam et caeruleis canibus resonantia saxa.
Praeterea, si qua est Helèno prudentia, vati
si qua fides, animum si veris implet Apollo,
unum illud tibi, nate dea, proque omnibus unum 435
praedicam et repetens iterumque iterumque monebo:

1. *tibi.*

Iunonis magnae primum prece numen adora,
Iunoni cane vota libens dominamque potentem
supplicibus supera donis: sic denique victor
Trinacria finis Italos mittere relicta. 440
Huc ubi delatus Cumaeam accesseris urbem
divinosque lacus et Averna sonantia silvis,
insanam vatem aspicies, quae rupe sub ima
fata canit foliisque notas et nomina mandat.
Quaecumque in foliis descripsit carmina virgo, 445
digerit in numerum atque antro seclusa relinquit.
Illa manent immota locis neque ab ordine cedunt;
verum eadem, verso tenuis cum cardine ventus
impulit et teneras turbavit ianua frondes,
numquam deinde cavo volitantia prendere saxo 450
nec revocare situs aut iungere carmina curat;
inconsulti abeunt sedemque odere Sibyllae.
Hic tibi ne qua morae fuerint dispendia tanti,
quamvis increpitent socii et vi cursus in altum
vela vocet possisque sinus implere secundos, 455
quin adeas vatem precibusque oracula poscas
ipsa canat vocemque volens atque ora resolvat.
Illa tibi Italiae populos venturaque bella
et quo quemque modo fugiasque ferasque laborem,
expediet cursusque dabit venerata secundos. 460
Haec sunt, quae nostra liceat te voce moneri.
Vade age et ingentem factis fer ad aethera Troiam.'

Helenus gives them rich gifts.

Quae postquam vates sic ore effatus amico est,
dona dehinc auro gravia[1] sectoque elephanto

1. *graviā.*

imperat ad navis ferri stipatque carinis 465
ingens argentum Dodonaeosque lebetas,
loricam consertam hamis auroque trilicem
et conum insignis galeae cristasque comantis,
arma Neoptolemi. Sunt et sua dona parenti.
Addit equos additque duces; 470
remigium supplet; socios simul instruit armis.

An affectionate farewell.

Interea classem velis aptare iubebat
Anchises, fieret vento mora ne qua ferenti.
Quem Phoebi interpres multo compellat honore:
'Coniugio, Anchisa, Veneris dignate superbo, 475
cura deum, bis Pergameis erepte ruinis,
ecce tibi Ausoniae tellus; hanc arripe velis.
Et tamen hanc pelago praeterlabare necesse est;
Ausoniae pars illa procul, quam pandit Apollo.
Vade', ait, 'o felix nati pietate. Quid ultra 480
provehor et fando surgentis demoror austros?'
Nec minus Andromache, digressu maesta supremo,
fert picturatas auri subtemine vestes
et Phrygiam Ascanio chlamydem, nec cedit honori,
textilibusque onerat donis ac talia fatur: 485
'Accipe et haec, manuum tibi quae monumenta mearum
sint, puer, et longum Andromachae testentur amorem,
coniugis Hectoreae. Cape dona extrema tuorum,
o mihi sola mei super Astyanactis imago.
Sic oculos, sic ille manus, sic ora ferebat; 490
et nunc aequali tecum pubesceret aevo.'
Hos ego digrediens lacrimis adfabar obortis:

'Vivite felices, quibus est fortuna peracta
iam sua; nos alia ex aliis in fata vocamur.
Vobis parta quies; nullum maris aequor arandum, 495
arva neque Ausoniae semper cedentia retro
quaerenda. Effigiem Xanthi Troiamque videtis,
quam vestrae fecere manus, melioribus, opto,
auspiciis et quae fuerit minus obvia Grais.
Si quando Thybrim vicinaque Thybridis arva 500
intraro gentique meae data moenia cernam,
cognatas urbes olim populosque propinquos,
Epiro, Hesperia, quibus idem Dardanus auctor
atque idem casus, unam faciemus utramque
Troiam animis; maneat nostros ea cura nepotes.' 505

Italy at last. Sacrifice offered at Castrum Minervae.

Provehimur pelago vicina Ceraunia iuxta,
unde iter Italiam cursusque brevissimus undis.
Sol ruit interea et montes umbrantur opaci.
Sternimur optatae gremio telluris ad undam,
sortiti remos, passimque in litore sicco 510
corpora curamus; fessos sopor inrigat artus.
Necdum orbem medium Nox Horis acta subibat:
haud segnis strato surgit Palinurus et omnis
explorat ventos atque auribus aëra captat,
sidera cuncta notat tacito labentia caelo, 515
Arcturum pluviasque Hyadas geminosque Triones,
armatumque auro circumspicit Oriona.
Postquam cuncta videt caelo constare sereno,
dat clarum e puppi signum; nos castra movemus
temptamusque viam et velorum pandimus alas. 520

Iamque rubescebat stellis Aurora fugatis,
cum procul obscuros collis humilemque videmus
Italiam. Italiam primus conclamat Achates,
Italiam laeto socii clamore salutant.
Tum pater Anchises magnum cratera corona 525
induit implevitque mero divosque vocavit
stans celsa in puppi:
'Di maris et terrae tempestatumque potentes,
ferte viam vento facilem et spirate secundi!'
Crebrescunt optatae aurae, portusque patescit 530
iam propior, templumque apparet in Arce Minervae.
Vela legunt socii et proras ad litora torquent.
Portus ab Euroo fluctu curvatus in arcum;
obiectae salsa spumant adspargine cautes,
ipse latet; gemino demittunt bracchia muro 535
turriti scopuli, refugitque ab litore templum.
Quattuor hic, primum omen, equos in gramine vidi,
tondentis campum late, candore nivali.
Et pater Anchises: 'Bellum, o terra hospita, portas;
bello armantur equi, bellum haec armenta minantur. 540
Sed tamen idem olim curru succedere sueti
quadrupedes et frena iugo concordia ferre:
spes et pacis,' ait. Tum numina sancta precamur
Palladis armisonae, quae prima accepit ovantis,
et capita ante aras Phrygio velamur amictu, 545
praeceptisque Heleni, dederat quae maxima, rite
Iunoni Argivae iussos adolemus honores.
Haud mora, continuo perfectis ordine votis
cornua velatarum obvertimus antemnarum
Graiugenumque domos suspectaque linquimus arva. 550

Fig. 16. A Roman Harbor, with Ships, Lighthouse, Triumphal Arch, and Statues.

Hinc sinus Herculei, si vera est fama, Tarenti
cernitur; attollit se diva Lacinia contra
Caulonisque arces et navifragum Scylaceum.
Tum procul e fluctu Trinacria cernitur Aetna
et gemitum ingentem pelagi pulsataque saxa 555
audimus longe fractasque ad litora voces
exsultantque vada atque aestu miscentur harenae.
Et pater Anchises: 'Nimirum haec illa Charybdis;
hos Helenus scopulos, haec saxa horrenda canebat.
Eripite, o socii pariterque insurgite remis.' 560
Haud minus ac iussi faciunt, primusque rudentem
contorsit laevas proram Palinurus ad undas;
laevam cuncta cohors remis ventisque petivit.
Tollimur in caelum curvato gurgite et idem
subducta ad Manis imos desedimus unda; 565
ter scopuli clamorem inter cava saxa dedere,
ter spumam elisam et rorantia vidimus astra.
Interea fessos ventus cum sole reliquit
ignarique viae Cyclopum adlabimur oris.

A night of terror near Mount Aetna.

Portus ab accessu ventorum immotus et ingens 570
ipse, sed horrificis iuxta tonat Aetna ruinis,
interdumque atram prorumpit ad aethera nubem,
turbine fumantem piceo et candente favilla,
attollitque globos flammarum et sidera lambit;
interdum scopulos avolsaque viscera montis 575
erigit eructans, liquefactaque saxa sub auras
cum gemitu glomerat, fundoque exaestuat imo.
Fama est Enceladi semustum fulmine corpus

urgeri mole hac ingentemque insuper Aetnam
impositam ruptis flammam exspirare caminis, 580
et fessum quotiens mutet latus, intremere omnem
murmure Trinacriam et caelum subtexere fumo.
Noctem illam tecti silvis immania monstra
perferimus nec, quae sonitum det causa, videmus,
nam neque erant astrorum ignes nec lucidus aethra 585
siderea polus, obscuro sed nubila caelo,
et lunam in nimbo nox intempesta tenebat.

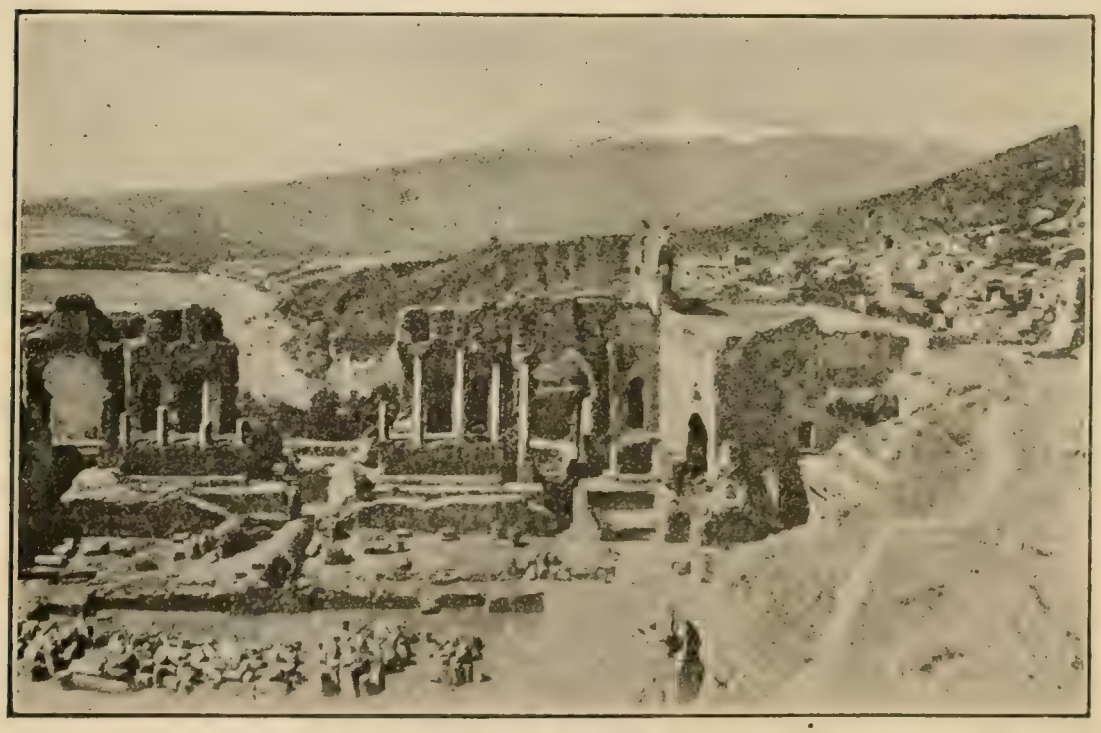


FIG. 17. MOUNT AETNA FROM TAORMINA.

A starved Greek appears, entreating aid, and tells a tale of horror.

Postera iamque dies primo surgebat Eoo
umentemque Aurora polo dimoverat umbram,
cum subito e silvis, macie confecta suprema, 590
ignoti nova forma viri miserandaque cultu

procedit supplexque manus ad litora tendit.
Respicimus. Dira inluvies, immissaque barba,
consertum tegumen spinis ; at cetera Graius,
et quondam patriis ad Troiam missus in armis. 595
Isque ubi Dardanios habitus et Trōïa vidit
arma procul, paulum aspectu conterritus haesit
continuitque gradum ; mox sese ad litora praeceps
cum fletu precibusque tulit : 'Per sidera testor,
per superos atque hoc caeli spirabile lumen, 600
tollite me, Teucri ; quascumque abducite terras ;
hoc sat erit. Scio[1] me Danais e classibus unum,
et bello Iliacos fateor petiisse Penatis.
Pro quo, si sceleris tanta est iniuria nostri,
spargite me in fluctus vastoque immergite ponto : 605
si pereo,[2] hominum manibus periisse iuvabit.'
Dixerat et genua amplexus genibusque volutans
haerebat. Qui sit, fari, quo sanguine cretus,
hortamur, quae deinde agitet fortuna, fateri.
Ipse pater dextram Anchises, haud multa moratus, 610
dat iuveni atque animum praesenti pignore firmat.
Ille haec, deposita tandem formidine, fatur :
'Sum patria ex Ithaca, comes infelicis Ulixi,
nomine Achaemenides, Troiam genitore Adamasto
paupere (mansissetque utinam fortuna !) profectus. 615
Hic me, dum trepidi crudelia limina linquunt,
immemores socii vasto Cyclopis in antro
deseruere. Domus sanie dapibusque cruentis,
intus opaca, ingens. Ipse arduus, altaque pulsat
sidera — di, talem terris avertite pestem ! — 620

1. *sciŏ.* 2. *pereo, hominum :* hiatus.

nec visu facilis nec dictu adfabilis ulli.
Visceribus miserorum et sanguine vescitur atro.
Vidi egomet, duo de numero cum corpora nostro
prensa manu magna medio resupinus in antro
frangeret ad saxum sanieque aspersa natarent 625
limina; vidi atro cum membra fluentia tabo
manderet et tepidi tremerent sub dentibus artus.
Haud impune quidem; nec talia passus Ulixes
oblitusve sui est Ithacus discrimine tanto.
Nam simul expletus dapibus vinoque sepultus 630
cervicem inflexam posuit iacuitque per antrum
immensus, saniem eructans et frusta cruento
per somnum commixta mero, nos, magna precati
numina sortitique vices, una undique circum
fundimur et telo lumen terebramus acuto 635
ingens, quod torva solum sub fronte latebat,
Argolici clipei aut Phoebeae lampadis instar,
et tandem laeti sociorum ulciscimur umbras.
Sed fugite, o miseri, fugite atque ab litore funem
rumpite. 640
Nam qualis quantusque cavo Polyphemus in antro
lanigeras claudit pecudes atque ubera pressat,
centum alii curva haec habitant ad litora volgo
infandi Cyclopes et altis montibus errant.
Tertia iam lunae se cornua lumine complent, 645
cum vitam in silvis inter deserta ferarum
lustra domosque traho vastosque ab rupe Cyclopas
prospicio sonitumque pedum vocemque tremesco.
Victum infelicem, bacas lapidosaque corna,
dant rami, et volsis pascunt radicibus herbae. 650

Omnia conlustrans hanc primum ad litora classem
prospexi venientem. Huic me, quaecumque fuisset,
addixi; satis est gentem effugisse nefandam.
Vos animam hanc potius quocumque absumite leto.'

The Trojans see Polyphemus and the rest of the Cyclopes. A north wind saves them from Scylla and Charybdis.

Vix ea fatus erat, summo cum monte videmus 655
ipsum inter pecudes vasta se mole moventem
pastorem Polyphemum et litora nota petentem,
monstrum horrendum, informe, ingens, cui lumen ademptum.
Trunca manu pinus regit et vestigia firmat;
lanigerae comitantur oves; ea sola voluptas 660
solamenque mali.
Postquam altos tetigit fluctus et ad aequora venit,
luminis effossi fluidum lavit inde cruorem,
dentibus infrendens gemitu, graditurque per aequor
iam medium, necdum fluctus latera ardua tinxit. 665
Nos procul inde fugam trepidi celerare, recepto
supplice sic merito, tacitique incidere funem;
verrimus et proni certantibus aequora remis.
Sensit et ad sonitum vocis vestigia torsit.
Verum ubi nulla datur dextra affectare potestas 670
nec potis Ionios fluctus aequare sequendo,
clamorem immensum tollit, quo pontus et omnes
contremuere undae penitusque exterrita tellus
Italiae curvisque immugiit Aetna cavernis.
At genus e silvis Cyclopum et montibus altis 675
excitum ruit ad portus et litora complent.
Cernimus adstantis nequiquam lumine torvo

Aetnaeos fratres, caelo capita alta ferentis,
concilium horrendum : quales cum vertice celso
aëriae quercus aut coniferae cyparissi 680
constiterunt,[1] silva alta Iovis lucusve Dianae.
Praecipites metus acer agit quocumque rudentis
excutere et ventis intendere vela secundis.
Contra iussa monent Heleni Scyllam atque Charybdim
inter, utramque viam leti discrimine parvo, 685
ni teneant cursus ; certum est dare lintea retro.
Ecce autem Boreas angusta ab sede Pelori
missus adest ; vivo praetervehor ostia saxo
Pantagiae Megarosque sinus Thapsumque iacentem.
Talia monstrabat relegens errata retrorsus 690
litora Achaemenides, comes infelicis Ulixi.

They reach Drepanum, where Anchises dies.

Sicanio praetenta sinu iacet insula contra
Plemyrium undosum; nomen dixere priores
Ortygiam. Alpheum fama est huc Elidis amnem
occultas egisse vias subter mare, qui nunc 695
ore, Arethusa, tuo Siculis confunditur undis.
Iussi numina magna loci veneramur et inde
exsupero praepingue solum stagnantis Helōri.
Hinc altas cautes proiectaque saxa Pachyni
radimus, et fatis numquam concessa moveri 700
apparet Camerina procul campique Geloi
immanisque Gela fluvii cognomine dicta.
Arduus inde Ācragas ostentat maxima longe
moenia, magnanimum quondam generator equorum ;

1. *constitērunt.*

teque datis linquo ventis, palmosa Selinus, 705
et vada dura lego saxis Lilybeia caecis.
Hinc Drepani me portus et inlaetabilis ora
accipit. Hic pelagi tot tempestatibus actus
heu genitorem, omnis curae casusque levamen,
amitto Anchisen; hic me, pater optime, fessum 710
deseris, heu tantis nequiquam erepte periclis!
Nec vates Helenus, cum multa horrenda moneret,
hos mihi praedixit luctus, non dira Celaeno.
Hic labor extremus, longarum haec meta viarum;
hinc me digressum vestris deus appulit oris. 715

Aeneas ends his tale.

Sic pater Aeneas intentis omnibus unus
fata renarrabat divum cursusque docebat.
Conticuit tandem factoque hic fine quievit.

AENEIDOS

LIBER IV.

Dido confesses to Anna her love for Aeneas.

At regina gravi iamdudum saúcia cúra
vólnus álit venis et caéco cárpitur ígni.
Multa viri virtus ánimo múltusque recursat
gentis honos; haerent infixi pectore voltus
vērbaque, nēc placidam membris dat cura quietem.
Postera Phoebea lustrabat lampade terras
umentemque Aurōra polo dimoverat umbram,
cūm sic unánimam adloquitur male sana sororem:
'Ánna soror, quae me suspensam insomnia terrent!
Quis nóvus hic nóstris successit sedibus hospes, 10
quem sese óre ferens, quam fórti pectore et armis!
Credo equidem, nec vana fides, genus esse deorum.
Degéneres ánimōs timor arguit. Heu, quibus ille
iactatus fatis! Quae bella exhausta canebat!
Si mihi non animo fixum immotumque sederet, 15
ne cui me vinclo vellem sociare iugali,
postquam primus amor deceptam morte fefellit;
sī non pertaesūm thalami taedaeque fuisset,
huic uni forsan potui succumbere culpae.
Anna, fatebor enim, miseri post fata Sychaei 20
coniugis et sparsos fraterna caede Penatis

solus hic[1] inflexit sensus animumque labantem
impulit. Adgnosco veteris vestigia flammae.
Sed mihi vel tellus optem prius ima dehiscat
vel pater omnipotens adigat me fulmine ad umbras, 25
pallentis umbras Erebi noctemque profundam,
ante, Pudor, quam te violo aut tua iura resolvo.
Ille meos, primus qui me sibi iunxit, amores
abstulit; ille habeat secum servetque sepulchro.'
Sic effata sinum lacrimis implevit obortis. 30

Anna counsels Dido to wed Aeneas.

Anna refert: 'O luce magis dilecta sorori,
solane perpetua maerens carpere iuventa,
nec dulcis natos Veneris nec praemia noris?
Id cinerem aut Manis credis curare sepultos?
Esto; aegram nulli quondam flexere mariti, 35
non Libyae, non ante Tyro; despectus Iarbas
ductoresque alii, quos Africa terra triumphis
dives alit; placitone etiam pugnabis amori?
Nec venit in mentem, quorum consederis arvis?
Hinc Gaetulae urbes, genus insuperabile bello, 40
et Numidae infreni cingunt et inhospita Syrtis,
hinc deserta siti regio lateque furentes
Barcaei. Quid bella Tyro surgentia dicam
germanique minas?
Dis equidem auspicibus reor et Iunone secunda 45
hunc cursum Iliacas vento tenuisse carinas.
Quam tu urbem, soror, hanc cernes, quae surgere regna

1. *hĭc.*

coniugio tali! Teucrum comitantibus armis,
Punica se quantis attollet gloria rebus!
Tu modo posce deos veniam sacrisque litatis 50
indulge hospitio causasque innecte morandi,
dum pelago desaevit hiems et aquosus Orion,
quassataeque rates, dum non tractabile caelum.'

Dido consults the omens. Her passion grows.

His dictis incensum animum inflammavit amore
spemque dedit dubiae menti solvitque pudorem. 55
Principio delubra adeunt pacemque per aras
exquirunt; mactant lectas de more bidentis
legiferae Cereri Phoeboque patrique Lyaeo,
Iunoni ante omnis, cui vincla iugalia curae;
ipsa tenens dextra pateram pulcherrima Dido 60
candentis vaccae media inter cornua fundit
aut ante ora deum pinguis spatiatur ad aras
instauratque diem donis pecudumque reclusis
pectoribus[1] inhians spirantia consulit exta.
Heu vatum ignarae mentes! Quid vota furentem, 65
quid delubra iuvant? Est mollis flamma medullas
interea et tacitum vivit sub pectore volnus.
Uritur infelix Dido totaque vagatur
urbe furens, qualis coniecta cerva sagitta,
quam procul incautam nemora inter Cresia fixit 70
pastor agens telis liquitque volatile ferrum
nescius; illa fuga silvas saltusque peragrat
Dictaeos; haeret lateri letalis harundo.
Nunc media Aenean secum per moenia ducit

1. *pectoribūs.*

Sidoniasque ostentat opes urbemque paratam; 75
incipit effari, mediaque in voce resistit;
nunc eadem labente die convivia quaerit
Iliacosque iterum demens audire labores
exposcit pendetque iterum narrantis ab ore.
Post, ubi digressi lumenque obscura vicissim 80
luna premit suadentque cadentia sidera somnos,
sola domo maeret vacua stratisque relictis
incubat. Illum absens absentem auditque videtque,
aut gremio Ascanium, genitoris imagine capta,
detinet, infandum si fallere possit amorem. 85
Non coeptae adsurgunt turres, non arma iuventus
exercet portusve aut propugnacula bello
tuta parant; pendent opera interrupta minaeque
murorum ingentes aequataque machina caelo.

Juno's wily plan.

Quam simul ac tali persensit peste teneri 90
cara Iovis coniunx nec famam obstare furori,
talibus adgreditur Venerem Saturnia dictis:
'Egregiam vero laudem et spolia ampla refertis
tuque puerque tuus; magnum et memorabile numen,
una dolo divum si femina victa duorum est. 95
Nec me adeo fallit veritam te moenia nostra
suspectas habuisse domos Karthaginis altae.
Sed quis erit modus, aut quo nunc certamine tanto?
Quin potius pacem aeternam pactosque hymenaeos
exercemus? Habes, tota quod mente petisti: 100
ardet amans Dido traxitque per ossa furorem.
Communem hunc ergo populum paribusque regamus

auspiciis ; liceat Phrygio servire marito
dotalisque tuae Tyrios permittere dextrae.'

Venus gives assent.

Olli (sensit enim simulata mente locutam, 105
quo regnum Italiae Libycas averteret oras)
sic contra est ingressa Venus: 'Quis talia demens
abnuat aut tecum malit contendere bello,
si modo, quod memoras, factum fortuna sequatur ?
Sed fatis incerta feror, si Iuppiter unam 110
esse velit Tyriis urbem Troiaque profectis
miscerive probet populos aut foedera iungi.
Tu coniunx ; tibi fas animum temptare precando.
Perge, sequar.' Tum sic excepit regia Iuno :
'Mecum erit iste labor. Nunc qua ratione quod instat 115
confieri possit, paucis, adverte, docebo.
Venatum Aeneas unaque miserrima Dido
in nemus ire parant, ubi primos crastinus ortus
extulerit Titan radiisque retexerit orbem.
His ego nigrantem commixta grandine nimbum, 120
dum trepidant alae saltusque indagine cingunt,
desuper infundam et tonitru caelum omne ciebo.
Diffugient comites et nocte tegentur opaca ;
speluncam Dido dux et Troianus eandem
devenient. Adero et, tua si mihi certa voluntas, 125
conubio[1] iungam stabili propriamque dicabo ;
hic hymenaeus erit.' Non adversata petenti
adnuit atque dolis risit Cytherea repertis.

1. *conubio :* a trisyllable, *i* being consonantal.

Fig. 18. Leconfield Venus.

The hunting scene.

Oceanum interea surgens Aurora reliquit.
It portis iubare exorto delecta iuventus; 130
retia rara, plagae, lato venabula ferro,
Massylique ruunt equites et odora canum vis.
Reginam thalamo cunctantem ad limina primi
Poenorum exspectant, ostroque insignis et auro
stat sonipes ac frena ferox spumantia mandit. 135
Tandem progreditur magna stipante caterva,
Sidoniam picto chlamydem circumdata limbo.
Cui pharetra ex auro, crines nodantur in aurum,
aurea purpuream subnectit fibula vestem.
Nec non et Phrygii comites et laetus Iulus 140
incedunt; ipse ante alios pulcherrimus omnis
infert se socium Aeneas atque agmina iungit.
Qualis ubi hibernam Lyciam Xanthique fluenta
deserit ac Delum maternam invisit Apollo
instauratque choros, mixtique altaria circum 145
Cretesque[1] Dryopesque fremunt pictique Agathyrsi;
ipse iugis Cynthi graditur mollique fluentem
fronde premit crinem fingens atque implicat auro,
tela sonant umeris: haud illo segnior ibat
Aeneas, tantum egregio decus enitet ore. 150
Postquam altos ventum in montis atque invia lustra,
ecce ferae saxi deiectae vertice caprae
decurrere iugis; alia de parte patentis
transmittunt cursu campos atque agmina cervi
pulverulenta fuga glomerant montisque relinquunt. 155

1. The syllable *-que* here counts as long before *dr*.

At puer Ascanius mediis in vallibus acri
gaudet equo, iamque hos cursu, iam praeterit illos,
spumantemque dari pecora inter inertia votis
optat aprum aut fulvum descendere monte leonem.

Aeneas and Dido seek refuge from a storm. Dido now openly proclaims her love.

Interea magno misceri murmure caelum 160
incipit; insequitur commixta grandine nimbus,
et Tyrii comites passim et Troiana iuventus
Dardaniusque nepos Veneris diversa per agros
tecta metu petiere; ruunt de montibus amnes.
Speluncam Dido dux et Troianus eandem 165
deveniunt. Prima et Tellus et pronuba Iuno
dant signum; fulsere ignes et conscius Aether
conubiis,[1] summoque ulularunt vertice Nymphae.
Ille dies primus leti primusque malorum
causa fuit. Neque enim specie famave movetur 170
nec iam furtivum Dido meditatur amorem;
coniugium vocat; hoc praetexit nomine culpam.

Rumor carries the news far and wide.

Extemplo Libyae magnas it Fama per urbes,
Fama, malum qua non aliud velocius ullum.
Mobilitate viget virisque adquirit eundo; 175
parva metu primo, mox sese attollit in auras
ingrediturque solo et caput inter nubila condit.
Illam Terra parens, ira inritata deorum,
extremam, ut perhibent, Coeo Enceladoque sororem

1. *conubiis:* trisyllable.

Fig. 19. Apollo Belvedere.

progenuit, pedibus celerem et pernicibus alis, 180
monstrum horrendum, ingens, cui, quot sunt corpore plumae,
tot vigiles oculi subter (mirabile dictu),
tot linguae, totidem ora sonant, tot subrigit auris.
Nocte volat caeli medio terraeque per umbram,
stridens, nec dulci declinat lumina somno; 185
luce sedet custos aut summi culmine tecti,
turribus aut altis, et magnas territat urbes,
tam ficti pravique tenax quam nuntia veri.
Haec tum multiplici populos sermone replebat
gaudens et pariter facta atque infecta canebat: 190
venisse Aenean, Troiano sanguine cretum,
cui se pulchra viro dignetur iungere Dido;
nunc hiemem inter se luxu, quam longa, fovere
regnorum immemores turpique cupidine captos.
Haec passim dea foeda virum diffundit in ora. 195
Protinus ad regem cursus detorquet Iarban
incenditque animum dictis atque aggerat iras.

Iarbas, Dido's rejected suitor, is angered.

Hic Hammone satus, rapta Garamantide Nympha,
templa Iovi centum latis immania regnis,
centum aras posuit vigilemque sacraverat ignem, 200
excubias divum aeternas; pecudumque cruore
pingue solum et variis florentia limina sertis.
Isque amens animi et rumore accensus amaro
dicitur ante aras media inter numina divum
multa Iovem manibus supplex orasse supinis: 205
'Iuppiter omnipotens, cui nunc Maurusia pictis
gens epulata toris Lenaeum libat honorem,

aspicis haec? An te, genitor, cum fulmina torques,
nequiquam horremus caecique in nubibus ignes
terrificant animos et inania murmura miscent? 210
Femina, quae nostris errans in finibus urbem
exiguam pretio posuit, cui litus arandum
cuique loci leges dedimus, conubia nostra
reppulit ac dominum Aenean in regna recepit.
Et nunc ille Paris cum semiviro comitatu, 215
Maeonia mentum mitra crinemque madentem
subnixus, rapto potitur[1]: nos munera templis
quippe tuis ferimus famamque fovemus inanem.'

Jupiter sends Mercury to Aeneas.

Talibus orantem dictis arasque tenentem
audiit omnipotens oculosque ad moenia torsit 220
regia et oblitos famae melioris amantis.
Tum sic Mercurium adloquitur[2] ac talia mandat:
'Vade age, nate, voca Zephyros et labere pinnis
Dardaniumque ducem, Tyria Karthagine qui nunc
exspectat fatisque datas non respicit urbes, 225
adloquere et celeris defer mea dicta per auras.
Non illum nobis genetrix pulcherrima talem
promisit Graiumque ideo bis vindicat armis,
sed fore, qui gravidam imperiis belloque frementem
Italiam regeret, genus alto a sanguine Teucri 230
proderet ac totum sub leges mitteret orbem.
Si nulla accendit tantarum gloria rerum
nec super ipse sua molitur laude laborem,
Ascanione pater Romanas invidet arces?

1. *potitur.* 2. *adloquitūr.*

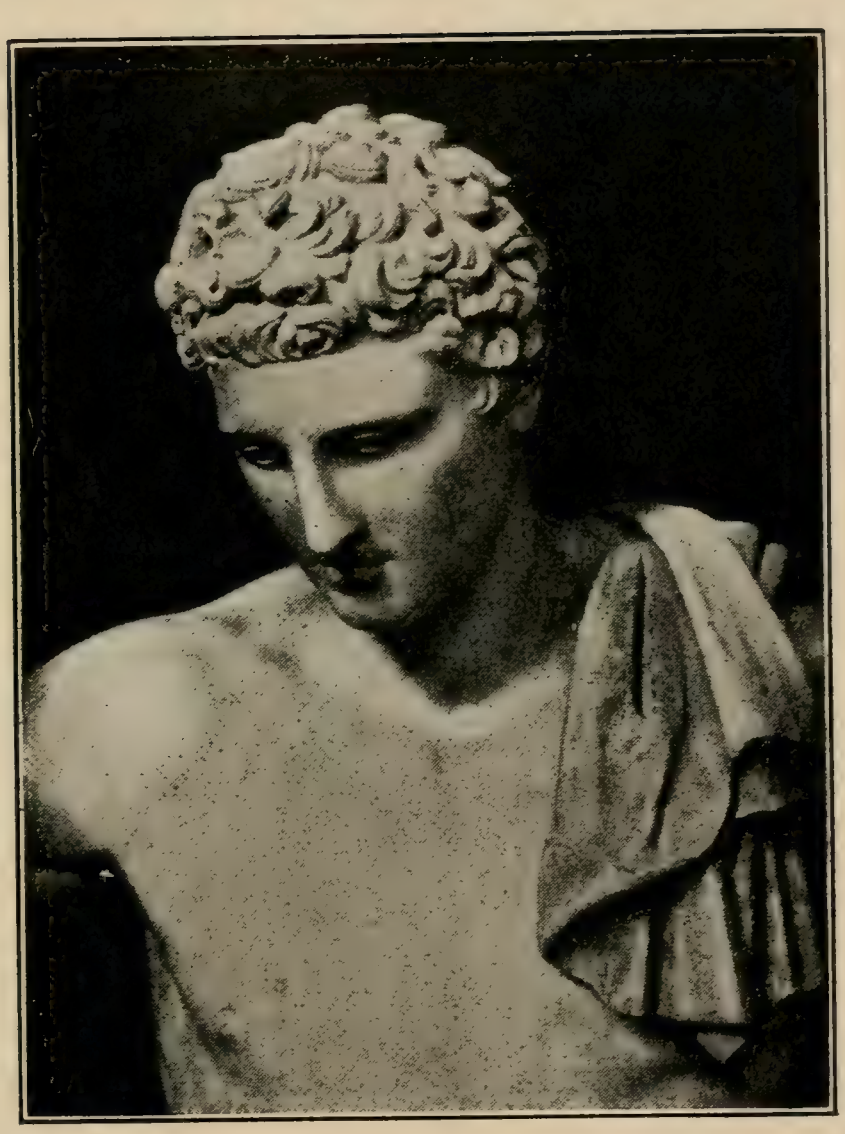


Fig. 20. Mercury.

Quid struit? Aut qua spe inimica[1] in gente moratur 235
nec prolem Ausoniam et Lavinia respicit arva?
Naviget: haec summa est, hic nostri nuntius esto.'

Mercury delivers his message.

Dixerat. Ille patris magni parere parabat
imperio et primum pedibus talaria nectit
aurea, quae sublimem alis sive aequora supra 240
seu terram rapido pariter cum flamine portant.
Tum virgam capit; hac animas ille evocat Orco
pallentis, alias sub Tartara tristia mittit,
dat somnos adimitque et lumina morte resignat.
Illa fretus agit ventos et turbida tranat 245
nubila. Iamque volans apicem et latera ardua cernit
Atlantis duri, caelum qui vertice fulcit,
Atlantis, cinctum adsidue cui nubibus atris
piniferum caput et vento pulsatur et imbri;
nix umeros infusa tegit; tum flumina mento 250
praecipitant senis et glacie riget horrida barba.
Hic primum paribus nitens Cyllenius alis
constitit; hinc toto praeceps se corpore ad undas
misit avi similis, quae circum litora, circum
piscosos scopulos humilis volat aequora iuxta. 255
Haud aliter terras inter caelumque volabat
litus harenosum ad Libyae, ventosque secabat
materno veniens ab avo Cyllenia proles.
Ut primum alatis tetigit magalia plantis,
Aenean fundantem arces ac tecta novantem 260
conspicit. Atque illi stellatus iaspide fulva

1. *spē* | *inimica:* hiatus.

ensis erat, Tyrioque ardebat murice laena
demissa ex umeris, dives quae munera Dido
fecerat et tenui telas discreverat auro.
Continuo invadit: 'Tu nunc Karthaginis altae 265
fundamenta locas pulchramque uxorius urbem
exstruis? Heu regni rerumque oblite tuarum!
Ipse deum tibi me claro demittit Olympo
regnator, caelum et terras qui numine torquet,
ipse haec ferre iubet celeris mandata per auras. 270
Quid struis? Aut qua spe Libycis teris otia terris?
Si te nulla movet tantarum gloria rerum
nec super ipse tua moliris laude laborem,
Ascanium surgentem et spes heredis Iuli
respice, cui regnum Italiae Romanaque tellus 275
debentur.' Tali Cyllenius ore locutus
mortalis visus medio sermone reliquit
et procul in tenuem ex oculis evanuit auram.

Aeneas prepares to depart.

At vero Aeneas aspectu obmutuit amens,
arrectaeque horrore comae et vox faucibus haesit. 280
Ardet abire fuga dulcisque relinquere terras,
attonitus tanto monitu imperioque deorum.
Heu quid agat? Quo nunc reginam ambire furentem
audeat adfatu? Quae prima exordia sumat?
Atque animum nunc huc celerem, nunc dividit illuc 285
in partisque rapit varias perque omnia versat.
Haec alternanti potior sententia visa est:
Mnesthea Sergestumque vocat fortemque Serestum,
classem aptent taciti sociosque ad litora cogant,

FIG. 21. ATLAS.

arma parent et, quae rebus sit causa novandis, 290
dissimulent; sese interea, quando optima Dido
nesciat et tantos rumpi non speret amores,
temptaturum aditus et, quae mollissima fandi
tempora, quis rebus dexter modus. Ocius omnes
imperio laeti parent ac iussa facessunt. 295

Dido, suspecting his purpose, charges him with perfidy.

At regina dolos (quis fallere possit amantem?)
praesensit motusque excepit prima futuros,
omnia tuta timens. Eadem impia Fama furenti
detulit armari classem cursumque parari.
Saevit inops animi totamque incensa per urbem 300
bacchatur, qualis commotis excita sacris
Thyias,[1] ubi audito stimulant trieterica Baccho
orgia nocturnusque vocat clamore Cithaeron.
Tandem his Aenean compellat vocibus ultro:
'Dissimulare etiam sperasti, perfide, tantum 305
posse nefas tacitusque mea decedere terra?
Nec te noster amor nec te data dextera quondam
nec moritura tenet crudeli funere Dido?
Quin etiam hiberno moliris sidere classem
et mediis properas Aquilonibus ire per altum, 310
crudelis? Quid? Si non arva aliena domosque
ignotas peteres et Troia antiqua maneret,
Troia per undosum peteretur classibus aequor?
Mene fugis? Per ego has lacrimas dextramque tuam te
(quando aliud mihi iam miserae nihil ipsa reliqui), 315
per conubia nostra, per inceptos hymenaeos,

1. *Thyias:* dissyllable.

si bene quid de te merui, fuit aut tibi quicquam
dulce meum, miserere domus labentis et istam,
oro, siquis adhuc precibus locus, exue mentem.
Te propter Libycae gentes Nomadumque tyranni 320
odere, infensi Tyrii; te propter eundem
exstinctus pudor et, qua sola sidera adibam,
fama prior. Cui me moribundam deseris, hospes,
hoc solum nomen quoniam de coniuge restat?
Quid moror? An mea Pygmalion dum moenia frater 325
destruat aut captam ducat Gaetulus Iarbas?
Saltem si qua mihi[1] de te suscepta fuisset
ante fugam suboles, si quis mihi parvulus aula
luderet Aeneas, qui te tamen ore referret,
non equidem omnino capta ac deserta viderer.' 330

Aeneas repudiates the charge. He must do his bounden duty.

Dixerat. Ille Iovis monitis immota tenebat
lumina et obnixus curam sub corde premebat.
Tandem pauca refert: 'Ego te, quae plurima fando
enumerare vales, numquam, regina, negabo
promeritam, nec me meminisse pigebit Elissae, 335
dum memor ipse mei, dum spiritus hos regit artus.
Pro re pauca loquar. Neque ego hanc abscondere furto
speravi (ne finge) fugam, nec coniugis umquam
praetendi taedas aut haec in foedera veni.
Me si fata meis paterentur ducere vitam 340
auspiciis et sponte mea componere curas,
urbem Troianam primum dulcisque meorum
reliquias colerem, Priami tecta alta manerent,

1. *mihī.*

et recidiva manu posuissem Pergama victis.
Sed nunc Italiam magnam Gryneus Apollo, 345
Italiam Lyciae iussere capessere sortes;
hic amor, haec patria est. Si te Karthaginis arces
Phoenissam Libycaeque aspectus detinet urbis,
quae tandem Ausonia Teucros considere terra
invidia est? Et nos fas extera quaerere regna. 350
Me patris Anchisae, quotiens umentibus umbris
nox operit terras, quotiens astra ignea surgunt,
admonet in somnis et turbida terret imago;
me puer Ascanius capitisque iniuria cari,
quem regno Hesperiae fraudo et fatalibus arvis. 355
Nunc etiam interpres divum, Iove missus ab ipso
(testor utrumque caput), celeris mandata per auras
detulit; ipse deum manifesto in lumine vidi
intrantem muros vocemque his auribus hausi.
Desine meque tuis incendere teque querelis. 360
Italiam non sponte sequor.'

Dido's frenzy.

Talia dicentem iamdudum aversa tuetur,
huc illuc volvens oculos, totumque pererrat
luminibus tacitis et sic accensa profatur:
'Nec tibi diva parens, generis nec Dardanus auctor, 365
perfide, sed duris genuit te cautibus horrens
Caucasus, Hyrcanaeque admorunt ubera tigres.
Nam quid dissimulo aut quae me ad maiora reservo?
Num fletu ingemuit nostro? Num lumina flexit?
Num lacrimas victus dedit aut miseratus amantem est? 370
Quae quibus anteferam? Iam iam nec maxima Iuno

nec Saturnius haec oculis pater aspicit aequis.
Nusquam tuta fides. Eiectum litore, egentem
excepi et regni demens in parte locavi;
amissam classem, socios a morte reduxi. 375
Heu furiis incensa feror! Nunc augur Apollo,
nunc Lyciae sortes, nunc et Iove missus ab ipso
interpres divum fert horrida iussa per auras.
Scilicet is superis labor est, ea cura quietos
sollicitat. Neque te teneo neque dicta refello: 380
i, sequere Italiam, ventis pete regna per undas.
Spero equidem mediis, si quid pia numina possunt,
supplicia hausurum scopulis et nomine Dido
saepe vocaturum. Sequar atris ignibus absens,
et, cum frigida mors anima seduxerit artus, 385
omnibus umbra locis adero. Dabis, improbe, poenas.
Audiam et haec Manis veniet mihi fama sub imos.'
His medium dictis sermonem abrumpit et auras
aegra fugit seque ex oculis avertit et aufert,
linquens multa metu cunctantem et multa parantem 390
dicere. Suscipiunt famulae conlapsaque membra
marmoreo referunt thalamo stratisque reponunt.

Aeneas proceeds to carry out the divine commands.

At pius Aeneas, quamquam lenire dolentem
solando cupit et dictis avertere curas,
multa gemens magnoque animum labefactus amore, 395
iussa tamen divum exsequitur classemque revisit.
Tum vero Teucri incumbunt et litore celsas
deducunt toto navis. Natat uncta carina,
frondentisque ferunt remos et robora silvis

infabricata fugae studio. 400
Migrantis cernas totaque ex urbe ruentis,
ac velut ingentem formicae farris acervum
cum populant hiemis memores tectoque reponunt;
it nigrum campis agmen, praedamque per herbas
convectant calle angusto; pars grandia trudunt 405
obnixae frumenta umeris, pars agmina cogunt
castigantque moras; opere omnis semita fervet.
Quis tibi tum, Dido, cernenti talia sensus,
quosve dabas gemitus, cum litora fervere[1] late
prospiceres arce ex summa totumque videres 410
misceri ante oculos tantis clamoribus aequor!
Improbe Amor, quid non mortalia pectora cogis!
Ire iterum in lacrimas, iterum temptare precando
cogitur et supplex animos summittere amori,
ne quid inexpertum frustra moritura relinquat. 415

Dido's last appeal.

'Anna, vides toto properari litore circum;
undique convenere; vocat iam carbasus auras,
puppibus et laeti nautae imposuere coronas.
Hunc ego si potui tantum sperare dolorem,
et perferre, soror, potero. Miserae hoc tamen unum 420
exsequere, Anna, mihi[2]: solam nam perfidus ille
te colere, arcanos etiam tibi credere sensus;
sola viri mollis aditus et tempora noras.
I, soror, atque hostem supplex adfare superbum.
Non ego cum Danais Troianam exscindere gentem 425
Aulide iuravi classemve ad Pergama misi,

1. *fervĕre.* 2. *mihī.*

nec patris Anchisae cineres Manisve revelli;
cur mea dicta negat duras demittere in auris?
Quo ruit? Extremum hoc miserae det munus amanti,
exspectet facilemque fugam ventosque ferentis. 430
Non iam coniugium antiquum, quod prodidit, oro,
nec pulchro ut Latio careat regnumque relinquat;
tempus inane peto, requiem spatiumque furori,
dum mea me victam doceat fortuna dolere.
Extremam hanc oro veniam (miserere sororis); 435
quam mihi cum dederit, cumulatam morte remittam.'

Aeneas remains unmoved.

Talibus orabat, talisque miserrima fletus
fertque refertque soror. Sed nullis ille movetur
fletibus aut voces ullas tractabilis audit;
fata obstant, placidasque viri deus obstruit auris. 440
Ac velut annoso validam cum robore quercum
Alpini Boreae nunc hinc nunc flatibus illinc
eruere inter se certant; it stridor, et altae
consternunt terram concusso stipite frondes;
ipsa haeret scopulis et, quantum vertice ad auras 445
aetherias, tantum radice in Tartara tendit:
haud secus adsiduis hinc atque hinc vocibus heros
tunditur, et magno persentit pectore curas;
mens immota manet, lacrimae volvuntur inanes.

Dido longs for death.

Tum vero infelix fatis exterrita Dido 450
mortem orat; taedet caeli convexa tueri.
Quo magis inceptum peragat lucemque relinquat,

vidit, turicremis cum dona imponeret aris,
(horrendum dictu!) latices nigrescere sacros
fusaque in obscenum se vertere vina cruorem. 455
Hoc visum nulli, non ipsi effata sorori.

Fig. 22. Death of Pentheus.

Praeterea fuit in tectis de marmore templum
coniugis antiqui, miro quod honore colebat,
velleribus niveis et festa fronde revinctum;
hinc exaudiri voces et verba vocantis 460
visa viri, nox cum terras obscura teneret;
solaque culminibus ferali carmine bubo

saepe queri et longas in fletum ducere voces;
multaque praeterea vatum praedicta priorum
terribili monitu horrificant. Agit ipse furentem 465
in somnis ferus Aeneas; semperque relinqui
sola sibi,[1] semper longam incomitata videtur
ire viam et Tyrios deserta quaerere terra:
Eumenidum veluti demens videt agmina Pentheus,
et solem geminum et duplicis se ostendere Thebas, 470
aut Agamemnonius scaenis agitatus Orestes
armatam facibus matrem et serpentibus atris
cum fugit, ultricesque sedent in limine Dirae.

Anna builds a pyre.

Ergo ubi concepit furias evicta dolore
decrevitque mori, tempus secum ipsa modumque 475
exigit et maestam dictis adgressa sororem
consilium voltu tegit ac spem fronte serenat:
'Inveni, germana, viam (gratare sorori),
quae mihi reddat eum vel eo me solvat amantem.
Oceani finem iuxta solemque cadentem 480
ultimus Aethiopum locus est, ubi maximus Atlas
axem umero torquet stellis ardentibus aptum:
hinc mihi Massylae gentis monstrata sacerdos,
Hesperidum templi custos, epulasque draconi
quae dabat et sacros servabat in arbore ramos 485
spargens umida mella soporiferumque papaver.
Haec se carminibus promittit solvere mentes
quas velit, ast aliis duras immittere curas;
sistere aquam fluviis et vertere sidera retro;

1. *sibī.*

nocturnosque movet Manis; mugire videbis 490
sub pedibus terram et descendere montibus ornos.
Testor, cara, deos et te, germana, tuumque
dulce caput, magicas invitam accingier artis.
Tu secreta pyram tecto interiore sub auras
erige et arma viri, thalamo quae fixa reliquit 495
impius, exuviasque omnis lectumque iugalem,
quo perii, superimponas; abolere nefandi
cuncta viri monumenta iuvat, monstratque sacerdos.'
Haec effata silet; pallor simul occupat ora.
Non tamen Anna novis praetexere funera sacris 500
germanam credit nec tantos mente furores
concipit aut graviora timet quam morte Sychaei.
Ergo iussa parat.

The priestess performs the rites.

At regina, pyra penetrali in sede sub auras
erecta ingenti taedis atque ilice secta, 505
intenditque locum sertis et fronde coronat
funerea; super exuvias ensemque relictum
effigiemque toro locat, haud ignara futuri.
Stant arae circum et crinis effusa sacerdos
ter centum tonat ore deos, Erebumque Chaosque 510
tergeminamque Hecaten, tria virginis ora Dianae.
Sparserat et latices simulatos fontis Averni;
falcibus et messae ad lunam quaeruntur aënis
pubentes herbae nigri cum lacte veneni;
quaeritur et nascentis equi de fronte revolsus 515
et matri praereptus amor.
Ipsa mola manibusque piis altaria iuxta,

unum exuta pedem vinclis, in veste recincta,
testatur moritura deos et conscia fati
sidera; tum, si quod non aequo foedere amantis 520
curae numen habet iustumque memorque, precatur.

Dido's misery and remorse.

Nox erat, et placidum carpebant fessa soporem
corpora per terras, silvaeque et saeva quierant
aequora, cum medio volvuntur sidera lapsu,
cum tacet omnis ager, pecudes pictaeque volucres, 525
quaeque lacus late liquidos, quaeque aspera dumis
rura tenent, somno positae sub nocte silenti.
[Lenibant curas et corda oblita laborum.]
At non infelix animi Phoenissa, neque umquam
solvitur in somnos, oculisve aut pectore noctem 530
accipit; ingeminant curae, rursusque resurgens
saevit amor, magnoque irarum fluctuat aestu.
Sic adeo insistit secumque ita corde volutat:
'En, quid ago? Rursusne procos inrisa priores
experiar, Nomadumque petam conubia supplex, 535
quos ego sim totiens iam dedignata maritos?
Iliacas igitur classis atque ultima Teucrum
iussa sequar? Quiane auxilio iuvat ante levatos
et bene apud memores veteris stat gratia facti?
Quis me autem, fac velle, sinet ratibusve superbis 540
invisam accipiet? Nescis heu, perdita, necdum
Laomedonteae sentis periuria gentis?
Quid tum? Sola fuga nautas comitabor ovantis?
An Tyriis omnique manu stipata meorum
inferar et, quos Sidonia vix urbe revelli, 545

rursus agam pelago et ventis dare vela iubebo?
Quin morere, ut merita es, ferroque averte dolorem.
Tu lacrimis evicta meis, tu prima furentem
his, germana, malis oneras atque obicis hosti.
Non licuit thalami expertem sine crimine vitam 550
degere, more ferae, talis nec tangere curas;
non servata fides cineri promissa Sychaeo.'
Tantos illa suo rumpebat pectore questus.

Mercury warns Aeneas against further delay.

Aeneas celsa in puppi, iam certus eundi,
carpebat somnos, rebus iam rite paratis. 555
Huic se forma dei voltu redeuntis eodem
obtulit in somnis rursusque ita visa monere est,
omnia Mercurio similis, vocemque coloremque[1]
et crinis flavos et membra decora iuventa:
'Nate dea, potes hoc sub casu ducere somnos, 560
nec quae te circum stent deinde pericula cernis,
demens, nec Zephyros audis spirare secundos?
Illa dolos dirumque nefas in pectore versat,
certa mori, varioque irarum fluctuat aestu.
Non fugis hinc praeceps, dum praecipitare potestas? 565
Iam mare turbari trabibus saevasque videbis
conlucere faces, iam fervere[2] litora flammis,
si te his attigerit terris Aurora morantem.
Heia age, rumpe moras! Varium et mutabile semper
femina.' Sic fatus nocti se immiscuit atrae. 570

1. *coloremque:* with *-que* hypermetric.
2. *fervĕre.*

The Trojans put to sea.

Tum vero Aeneas subitis exterritus umbris
corripit e somno corpus sociosque fatigat:
'Praecipites vigilate, viri, et considite transtris;
solvite vela citi. Deus aethere missus ab alto
festinare fugam tortosque incidere funis 575
ecce iterum instimulat. Sequimur te, sancte deorum,
quisquis es, imperioque iterum paremus ovantes.
Adsis o placidusque iuves et sidera caelo
dextra feras.' Dixit vaginaque eripit ensem
fulmineum strictoque ferit retinacula ferro. 580
Idem omnis simul ardor habet; rapiuntque ruuntque;
litora deseruere; latet sub classibus aequor;
adnixi torquent spumas et caerula verrunt.

Dido's curse.

Et iam prima novo spargebat lumine terras
Tithoni croceum linquens Aurora cubile. 585
Regina, e speculis ut primum albescere lucem
vidit et aequatis classem procedere velis
litoraque et vacuos sensit sine remige portus,
terque quaterque manu pectus percussa decorum
flaventisque abscissa comas, 'Pro Iuppiter! Ibit 590
hic,' ait, 'et nostris inluserit advena regnis?
Non arma expedient totaque ex urbe sequentur
deripientque rates alii navalibus? Ite,
ferte citi flammas, date tela, impellite remos!
Quid loquor? Aut ubi sum? Quae mentem insania mutat?
Infelix Dido, nunc te facta impia tangunt? 596

Tum decuit, cum sceptra dabas. En dextra fidesque,
quem secum patrios aiunt portare Penatis,
quem subiisse umeris confectum aetate parentem!
Non potui abreptum divellere corpus et undis 600
spargere, non socios, non ipsum absumere ferro
Ascanium patriisque epulandum ponere mensis?
Verum anceps pugnae fuerat fortuna. Fuisset;
quem metui moritura? Faces in castra tulissem
implessemque foros flammis natumque patremque 605
cum genere exstinxem, memet super ipsa dedissem.
Sol, qui terrarum flammis opera omnia lustras,
tuque, harum interpres curarum et conscia Iuno,
nocturnisque Hecate triviis ululata per urbes
et Dirae ultrices et di morientis Elissae, 610
accipite haec meritumque malis advertite numen
et nostras audite preces. Si tangere portus
infandum caput ac terris adnare necesse est,
et sic fata Iovis poscunt, hic terminus haeret,
at bello audacis populi vexatus et armis, 615
finibus extorris, complexu avolsus Iuli,
auxilium imploret videatque indigna suorum
funera nec, cum se sub leges pacis iniquae
tradiderit, regno aut optata luce fruatur,
sed cadat ante diem mediaque inhumatus harena. 620
Haec precor, hanc vocem extremam cum sanguine fundo.
Tum vos, o Tyrii, stirpem et genus omne futurum
exercete odiis, cinerique haec mittite nostro
munera. Nullus amor populis nec foedera sunto.
Exoriare, aliquis nostris ex ossibus ultor, 625
qui face Dardanios ferroque sequare colonos,

nunc, olim, quocumque dabunt se tempore vires.
Litora litoribus contraria, fluctibus undas
imprecor, arma armis; pugnent ipsique nepotesque.'[1]

Her death.

Haec ait, et partis animum versabat in omnis, 630
invisam quaerens quam primum abrumpere lucem.
Tum breviter Barcen nutricem adfata Sychaei,
namque suam patria antiqua cinis ater habebat:
'Annam, cara mihi nutrix, huc siste sororem;
dic corpus properet fluviali spargere lympha 635
et pecudes secum et monstrata piacula ducat;
sic veniat, tuque ipsa pia tege tempora vitta.
Sacra Iovi Stygio, quae rite incepta paravi,
perficere est animus finemque imponere curis
Dardaniique rogum capitis permittere flammae.' 640
Sic ait. Illa gradum studio celerabat anili.
At trepida et coeptis immanibus effera Dido,
sanguineam volvens aciem, maculisque trementis
interfusa genas, et pallida morte futura,
interiora domus inrumpit limina, et altos 645
conscendit furibunda rogos, ensemque recludit
Dardanium, non hos quaesitum munus in usus.
Hic, postquam Iliacas vestes notumque cubile
conspexit, paulum lacrimis et mente morata
incubuitque toro dixitque novissima verba: 650
'Dulces exuviae, dum fata deusque sinebat,
accipite hanc animam meque his exsolvite curis.
Vixi et, quem dederat cursum Fortuna, peregi,

1. *nepotesque:* with *-que* hypermetric.

et nunc magna mei sub terras ibit imago.
Urbem praeclaram statui, mea moenia vidi, 655
ulta virum poenas inimico a fratre recepi,
felix, heu nimium felix, si litora tantum
numquam Dardaniae tetigissent nostra carinae!'
Dixit et os impressa toro, 'Moriemur inultae,
sed moriamur,' ait. 'Sic, sic iuvat ire sub umbras. 660
Hauriat hunc oculis ignem crudelis ab alto
Dardanus et secum nostrae ferat omina mortis.'

Anna clasps her dying sister in her arms.

Dixerat, atque illam media inter talia ferro
conlapsam aspiciunt comites ensemque cruore
spumantem sparsasque manus. It clamor ad alta 665
atria; concussam bacchatur Fama per urbem.
Lamentis gemituque et femineo ululatu[1]
tecta fremunt, resonat magnis plangoribus aether,
non aliter, quam si immissis ruat hostibus omnis
Karthago aut antiqua Tyros, flammaeque furentes 670
culmina perque hominum volvantur perque deorum.
Audiit exanimis, trepidoque exterrita cursu
unguibus ora soror foedans et pectora pugnis
per medios ruit ac morientem nomine clamat:
'Hoc illud, germana, fuit? Me fraude petebas? 675
Hoc rogus iste mihi, hoc ignes araeque parabant?
Quid primum deserta querar? Comitemne sororem
sprevisti moriens? Eadem me ad fata vocasses;
idem ambas ferro dolor atque eadem hora tulisset.
His etiam struxi manibus patriosque vocavi 680

1. *femineō* | *ululatu:* hiatus.

voce deos, sic te ut posita crudelis abessem?
Exstinxti te meque, soror, populumque patresque
Sidonios urbemque tuam. Date volnera lymphis
abluam et, extremus si quis super halitus errat,
ore legam.' Sic fata gradus evaserat altos 685
semianimemque[1] sinu germanam amplexa fovebat
cum gemitu atque atros siccabat veste cruores.
Illa gravis oculos conata attollere rursus
deficit; infixum stridit sub pectore volnus.
Ter sese attollens cubitoque adnixa levavit; 690
ter revoluta toro est oculisque errantibus alto
quaesivit caelo lucem ingemuitque reperta.

Iris releases Dido's struggling spirit.

Tum Iuno omnipotens, longum miserata dolorem
difficilisque obitus, Irim demisit Olympo,
quae luctantem animam nexosque resolveret artus. 695
Nam quia nec fato, merita nec morte peribat,
sed misera ante diem subitoque accensa furore,
nondum illi flavum Proserpina vertice crinem
abstulerat Stygioque caput damnaverat Orco.
Ergo Iris croceis per caelum roscida pinnis, 700
mille trahens varios adverso sole colores,
devolat et supra caput adstitit. 'Hunc ego Diti
sacrum iussa fero teque isto corpore solvo:'
sic ait et dextra crinem secat; omnis et una
dilapsus calor atque in ventos vita recessit. 705

1. *semianimemque.*

AENEIDOS

LIBER V.

The Trojans, sailing away, see the blaze from Dido's pyre.

Interea medium Aeneas iam classe tenebat
certus iter fluctusque atros Aquilone secabat,
moenia respiciens, quae iam infelicis Elissae
conlucent flammis. Quae tantum accenderit ignem
causa latet; duri magno sed amore dolores 5
polluto notumque, furens quid femina possit,
triste per augurium Teucrorum pectora ducunt.

A storm threatening, they make for Eryx in Sicily.

Ut pelagus tenuere rates nec iam amplius ulla
occurrit tellus, maria undique et undique caelum,
olli caeruleus supra caput adstitit imber, 10
noctem hiememque ferens, et inhorruit unda tenebris.
Ipse gubernator puppi Palinurus ab alta:
'Heu! quianam tanti cinxerunt aethera nimbi?
Quidve, pater Neptune, paras?' Sic deinde locutus
colligere arma iubet validisque incumbere remis 15
obliquatque sinus in ventum ac talia fatur:
'Magnanime Aenea, non, si mihi Iuppiter auctor
spondeat, hoc sperem Italiam contingere caelo.
Mutati transversa fremunt et vespere ab atro

consurgunt venti atque in nubem cogitur aër. 20
Nec nos obniti contra nec tendere tantum
sufficimus. Superat quoniam Fortuna, sequamur,
quoque vocat, vertamus iter. Nec litora longe
fida reor fraterna Erycis portusque Sicanos,
si modo rite memor servata remetior astra.' 25
Tum pius Aeneas: 'Equidem sic poscere ventos
iamdudum et frustra cerno te tendere contra.
Flecte viam velis. An sit mihi gratior ulla,
quove magis fessas optem demittere navis,
quam quae Dardanium tellus mihi servat Acesten 30
et patris Anchisae gremio complectitur ossa?'
Haec ubi dicta, petunt portus, et vela secundi
intendunt Zephyri; fertur cita gurgite classis
et tandem laeti notae advertuntur harenae.

Acestes gives them a royal welcome.

At procul ex celso miratus vertice montis 35
adventum sociasque rates occurrit Acestes,
horridus in iaculis et pelle Libystidis ursae,
Troïa Criniso conceptum flumine mater
quem genuit. Veterum non immemor ille parentum
gratatur reduces et gaza laetus agresti 40
excipit ac fessos opibus solatur amicis.

Aeneas proclaims a festival.

Postera cum primo stellas Oriente fugarat
clara dies, socios in coetum litore ab omni
advocat Aeneas tumulique ex aggere fatur:
'Dardanidae magni, genus alto a sanguine divum, 45

annuus exactis completur mensibus orbis,
ex quo reliquias divinique ossa parentis
condidimus terra maestasque sacravimus aras.
Iamque dies, nisi fallor, adest, quem semper acerbum,
semper honoratum (sic di voluistis) habebo. 50
Hunc ego Gaetulis agerem si Syrtibus exsul
Argolicove mari deprensus et urbe Mycenae,
annua vota tamen sollemnisque ordine pompas
exsequerer strueremque suis altaria donis.
Nunc ultro ad cineres ipsius et ossa parentis 55
(haud equidem sine mente reor, sine numine divum)
adsumus et portus delati intramus amicos.
Ergo agite et laetum cuncti celebremus honorem;
poscamus ventos, atque haec me sacra quotannis
urbe velit posita templis sibi ferre dicatis. 60
Bina boum vobis Troia generatus Acestes
dat numero capita in navis; adhibete Penatis
et patrios epulis et quos colit hospes Acestes.
Praeterea, si nona diem mortalibus almum
Aurora extulerit radiisque retexerit orbem, 65
prima citae Teucris ponam certamina classis;
quique pedum cursu valet et qui viribus audax
aut iaculo incedit melior levibusque sagittis,
seu crudo fidit pugnam committere caestu,
cuncti adsint meritaeque exspectent praemia palmae. 70
Ore favete omnes et cingite tempora ramis.'

Aeneas sacrifices at the tomb of Anchises. A joyous omen.

Sic fatus velat materna tempora myrto.
Hoc Helymus facit, hoc aevi maturus Acestes,

hoc puer Ascanius, sequitur quos cetera pubes.
Ille e concilio multis cum milibus ibat 75
ad tumulum, magna medius comitante caterva.
Hic duo rite mero libans carchesia Baccho
fundit humi, duo lacte novo, duo sanguine sacro,
purpureosque iacit flores ac talia fatur:
'Salve, sancte parens, iterum; salvete, recepti 80
nequiquam cineres animaeque umbraeque paternae.
Non licuit finis Italos fataliaque arva
nec tecum Ausonium, quicumque est, quaerere Thybrim.'
Dixerat haec, adytis cum lubricus anguis ab imis
septem ingens gyros, septena volumina traxit, 85
amplexus placide tumulum lapsusque per aras,
caeruleae cui terga notae maculosus et auro
squamam incendebat fulgor, ceu nubibus arcus
mille iacit varios adverso sole colores.
Obstipuit visu Aeneas. Ille agmine longo 90
tandem inter pateras et levia pocula serpens
libavitque dapes, rursusque innoxius imo
successit tumulo, et depasta altaria liquit.
Hoc magis inceptos genitori instaurat honores,
incertus, geniumne loci famulumne parentis 95
esse putet; caedit binas de more bidentis
totque sues, totidem nigrantis terga iuvencos;
vinaque fundebat pateris animamque vocabat
Anchisae magni Manisque Acheronte remissos.
Nec non et socii, quae cuique est copia, laeti 100
dona ferunt; onerant aras mactantque iuvencos;
ordine aëna locant alii fusique per herbam
subiciunt veribus prunas et viscera torrent.

The games on the ninth day.

Exspectata dies aderat, nonamque serena
Auroram Phaëthontis equi iam luce vehebant, 105
famaque finitimos et clari nomen Acestae
excierat; laeto complebant litora coetu,
visuri Aeneadas, pars et certare parati.
Munera principio ante oculos circoque locantur
in medio, sacri tripodes viridesque coronae 110
et palmae, pretium victoribus, armaque et ostro
perfusae vestes, argenti aurique talenta;
et tuba commissos medio canit aggere ludos.

The competitors in the boat race.

Prima pares ineunt gravibus certamina remis
quattuor ex omni delectae classe carinae. 115
Velocem Mnestheus agit acri remige Pristim,
mox Italus Mnestheus, genus a quo nomine Memmi,
ingentemque Gyas ingenti mole Chimaeram,
urbis opus, triplici pubes quam Dardana versu
impellunt, terno consurgunt ordine remi; 120
Sergestusque, domus tenet a quo Sergia nomen,
Centauro invehitur magna, Scyllaque Cloanthus
caerulea, genus unde tibi, Romane Cluenti.

They start amid wild enthusiasm.

Est procul in pelago saxum spumantia contra
litora, quod tumidis submersum tunditur olim 125
fluctibus, hiberni condunt ubi sidera Cori;
tranquillo silet immotaque attollitur unda

campus et apricis statio gratissima mergis.
Hic viridem Aeneas frondenti ex ilice metam
constituit signum nautis pater, unde reverti 130
scirent et longos ubi circumflectere cursus.
Tum loca sorte legunt, ipsique in puppibus auro
ductores longe effulgent ostroque decori;
cetera populea velatur fronde iuventus
nudatosque umeros oleo perfusa nitescit. 135
Considunt transtris, intentaque bracchia remis;
intenti exspectant signum, exsultantiaque haurit
corda pavor pulsans laudumque arrecta cupido.
Inde ubi clara dedit sonitum tuba, finibus omnes,
haud mora, prosiluere suis; ferit aethera clamor 140
nauticus, adductis spumant freta versa lacertis.
Infindunt pariter sulcos, totumque dehiscit
convolsum remis rostrisque tridentibus aequor.
Non tam praecipites biiugo certamine campum
corripuere ruuntque effusi carcere currus; 145
nec sic immissis aurigae undantia lora
concussere iugis pronique in verbera pendent.
Tum plausu fremituque virum studiisque faventum
consonat omne nemus, vocemque inclusa volutant
litora; pulsati colles clamore resultant. 150

The struggle between Gyas and Cloanthus.

Effugit ante alios primisque elabitur undis
turbam inter fremitumque Gyas; quem deinde Cloanthus
consequitur, melior remis, sed pondere pinus
tarda tenet. Post hos aequo discrimine Pristis
Centaurusque locum tendunt superare priorem; 155

et nunc Pristis habet, nunc victam praeterit ingens
Centaurus, nunc una ambae iunctisque feruntur
frontibus et longa sulcant vada salsa carina.
Iamque propinquabant scopulo metamque tenebant,
cum princeps medioque Gyas in gurgite victor 160
rectorem navis compellat voce Menoeten:
'Quo tantum mihi dexter abis? Huc dirige gressum;
litus ama et laevas stringat sine palmula cautes;
altum alii teneant.' Dixit, sed caeca Menoetes
saxa timens proram pelagi detorquet ad undas. 165
'Quo diversus abis?' iterum 'Pete saxa, Menoete!'
cum clamore Gyas revocabat, et ecce Cloanthum
respicit instantem tergo et propiora tenentem.
Ille inter navemque Gyae scopulosque sonantis
radit iter laevum interior subitoque priorem 170
praeterit et metis tenet aequora tuta relictis.
Tum vero exarsit iuveni dolor ossibus ingens,
nec lacrimis caruere genae, segnemque Menoeten,
oblitus decorisque sui sociumque salutis,
in mare praecipitem puppi deturbat ab alta; 175
ipse gubernaclo rector subit, ipse magister,
hortaturque viros clavumque ad litora torquet.
At gravis, ut fundo vix tandem redditus imo est,
iam senior madidaque fluens in veste Menoetes
summa petit scopuli siccaque in rupe resedit. 180
Illum et labentem Teucri et risere natantem
et salsos rident revomentem pectore fluctus.

Sergestus runs aground.

Hic laeta extremis spes est accensa duobus,
Sergesto Mnestheique,[1] Gyan superare morantem.
Sergestus capit ante locum scopuloque propinquat, 185
nec tota tamen ille prior praeeunte[2] carina;
parte prior; partem rostro premit aemula Pristis.
At media socios incedens nave per ipsos
hortatur Mnestheus: 'Nunc, nunc insurgite remis,
Hectorei socii, Troiae quos sorte suprema 190
delegi comites; nunc illas promite vires,
nunc animos, quibus in Gaetulis Syrtibus usi
Ionioque mari Maleaeque sequacibus undis.
Non iam prima peto Mnestheus neque vincere certo;
quamquam o — sed superent, quibus hoc, Neptune, dedisti;
extremos pudeat rediisse; hoc vincite, cives, 196
et prohibete nefas.' Olli certamine summo
procumbunt; vastis tremit ictibus aerea puppis,
subtrahiturque solum; tum creber anhelitus artus
aridaque ora quatit, sudor fluit undique rivis. 200
Attulit ipse viris optatum casus honorem.
Namque furens animi dum proram ad saxa suburget
interior spatioque subit Sergestus iniquo,
infelix saxis in procurrentibus haesit.
Concussae cautes, et acuto in murice remi 205
obnixi crepuere, inlisaque prora pependit.
Consurgunt nautae et magno clamore morantur
ferratasque trudes et acuta cuspide contos
expediunt fractosque legunt in gurgite remos.

1. *Mnestheique.* 2. *praeeunte.*

Mnestheus passes Gyas.

At laetus Mnestheus successuque acrior ipso 210
agmine remorum celeri ventisque vocatis
prona petit maria et pelago decurrit aperto.
Qualis spelunca subito commota columba,
cui domus et dulces latebroso in pumice nidi,
fertur in arva volans plausumque exterrita pinnis 215
dat tecto ingentem, mox aëre lapsa quieto
radit iter liquidum celeris neque commovet alas:
sic Mnestheus, sic ipsa fuga secat ultima Pristis
aequora, sic illam fert impetus ipse volantem.
Et primum in scopulo luctantem deserit alto 220
Sergestum brevibusque vadis frustraque vocantem
auxilia et fractis discentem currere remis.
Inde Gyan ipsamque ingenti mole Chimaeram
consequitur; cedit, quoniam spoliata magistro est.

Cloanthus the victor.

Solus iamque ipso superest in fine Cloanthus; 225
quem petit et summis adnixus viribus urget.
Tum vero ingeminat clamor, cunctique sequentem
instigant studiis, resonatque fragoribus aether.
Hi proprium decus et partum indignantur honorem
ni teneant, vitamque volunt pro laude pacisci: 230
hos successus alit; possunt, quia posse videntur.
Et fors aequatis cepissent praemia rostris,
ni palmas ponto tendens utrasque Cloanthus
fudissetque preces divosque in vota vocasset.
'Di, quibus imperium est pelagi, quorum aequora curro, 235

vobis laetus ego hoc candentem in litore taurum
constituam ante aras voti reus extaque salsos
porriciam in fluctus et vina liquentia fundam.'

FIG. 23. A SEA-DEITY AND FAMILY.

Dixit, eumque imis sub fluctibus audiit omnis
Nereidum Phorcique chorus Panopeaque virgo, 240
et pater ipse manu magna Portunus euntem
impulit: illa Noto citius volucrique sagitta
ad terram fugit et portu se condidit alto.

Aeneas distributes the prizes.

Tum satus Anchisa, cunctis ex more vocatis,
victorem magna praeconis voce Cloanthum 245
declarat viridique advelat tempora lauro,
muneraque in navis ternos optare iuvencos
vinaque et argenti magnum dat ferre talentum.

Ipsis praecipuos ductoribus addit honores:
victori chlamydem auratam, quam plurima circum 250
purpura Maeandro duplici Meliboea cucurrit,
intextusque puer frondosa regius Ida
velocis iaculo cervos cursuque fatigat,
acer, anhelanti similis; quem praepes ab Ida
sublimem pedibus rapuit Iovis armiger uncis; 255
longaevi palmas nequiquam ad sidera tendunt
custodes, saevitque canum latratus in auras.
At qui deinde locum tenuit virtute secundum,
levibus huic hamis consertam auroque trilicem
loricam, quam Demoleo detraxerat ipse 260
victor apud rapidum Simoenta sub Ilio[1] alto,
donat habere viro, decus et tutamen in armis.
Vix illam famuli Phegeus Sagarisque ferebant
multiplicem, conixi umeris; indutus at olim
Demoleos cursu palantis Troas agebat. 265
Tertia dona facit geminos ex aere lebetas
cymbiaque argento perfecta atque aspera signis.

Sergestus too is rewarded.

Iamque adeo donati omnes opibusque superbi
puniceis ibant evincti tempora taenis,
cum saevo e scopulo multa vix arte revolsus, 270
amissis remis atque ordine debilis uno,
inrisam sine honore ratem Sergestus agebat.
Qualis saepe viae deprensus in aggere serpens,
aerea quem obliquum rota transiit aut gravis ictu
seminecem liquit saxo lacerumque viator; 275

1. *Ilió alto:* semi-hiatus.

nequiquam longos fugiens dat corpore tortus,
parte ferox ardensque oculis et sibila colla
arduus attollens; pars volnere clauda retentat
nixantem nodis seque in sua membra plicantem:
tali remigio navis se tarda movebat; 280
vela facit tamen et plenis subit ostia velis.
Sergestum Aeneas promisso munere donat,
servatam ob navem laetus sociosque reductos.
Olli serva datur,[1] operum haud ignara Minervae,
Cressa genus, Pholoë, geminique sub ubere nati. 285

Competitors in the foot-race. The prizes.

Hoc pius Aeneas misso certamine tendit
gramineum in campum, quem collibus undique curvis
cingebant silvae, mediaque in valle theatri
circus erat; quo se multis cum milibus heros
consessu medium tulit exstructoque resedit. 290
Hic, qui forte velint rapido contendere cursu,
invitat pretiis animos et praemia ponit.
Undique conveniunt Teucri mixtique Sicani,
Nisus et Euryalus primi,
Euryalus forma insignis viridique iuventa, 295
Nisus amore pio pueri; quos deinde secutus
regius egregia Priami de stirpe Diores;
hunc Salius simul et Patron, quorum alter Acarnan,
alter ab Arcadio Tegeaeae sanguine gentis;
tum duo Trinacrii iuvenes, Helymus Panopesque, 300
adsueti silvis, comites senioris Acestae;
multi praeterea, quos fama obscura recondit.

1. *datūr.*

Aeneas quibus in mediis sic deinde locutus:
'Accipite haec animis laetasque advertite mentes.
Nemo ex hoc numero mihi non donatus abibit. 305
Gnosia bina dabo levato lucida ferro
spicula caelatamque argento ferre bipennem;
omnibus hic erit unus honos. Tres praemia primi
accipient flavaque caput nectentur oliva.
Primus equum phaleris insignem victor habeto; 310
alter Amazoniam pharetram plenamque sagittis
Threiciis, lato quam circum amplectitur auro
balteus et tereti subnectit fibula gemma;
tertius Argolica hac galea contentus abito.'

Nisus and Euryalus.

Haec ubi dicta, locum capiunt signoque repente 315
corripiunt spatia audito limenque relinquunt
effusi nimbo similes; simul ultima signant.
Primus abit longeque ante omnia corpora Nisus
emicat, et ventis et fulminis ocior alis;
proximus huic, longo sed proximus intervallo, 320
insequitur Salius; spatio post deinde relicto
tertius Euryalus;
Euryalumque Helymus sequitur; quo deinde sub ipso
ecce volat calcemque terit iam calce Diores,
incumbens umero; spatia et si plura supersint, 325
transeat elapsus prior ambiguumve relinquat.
Iamque fere spatio extremo fessique sub ipsam
finem adventabant, levi cum sanguine Nisus
labitur infelix, caesis ut forte iuvencis
fusus humum viridisque super madefecerat herbas. 330

Hic iuvenis iam victor ovans vestigia presso
haud tenuit titubata solo, sed pronus in ipso
concidit immundoque fimo sacroque cruore,
non tamen Euryali, non ille oblitus amorum:
nam sese opposuit Salio per lubrica surgens; 335
ille autem spissa iacuit revolutus harena.
Emicat Euryalus[1] et munere victor amici
prima tenet plausuque volat fremituque secundo.
Post Helymus subit, et, nunc tertia palma, Diores.

All the contestants are rewarded.

Hic totum caveae consessum ingentis et ora 340
prima patrum magnis Salius clamoribus implet
ereptumque dolo reddi sibi poscit honorem.
Tutatur favor Euryalum, lacrimaeque decorae,
gratior et pulchro veniens in corpore virtus.
Adiuvat et magna proclamat voce Diores, 345
qui subiit palmae frustraque ad praemia venit
ultima, si primi Salio reddantur honores.
Tum pater Aeneas, 'Vestra,' inquit, 'munera vobis
certa manent, pueri, et palmam movet ordine nemo;
me liceat casus miserari insontis amici.' 350
Sic fatus tergum Gaetuli immane leonis
dat Salio, villis onerosum atque unguibus aureis.[2]
Hic Nisus, 'Si tanta,' inquit, 'sunt praemia victis
et te lapsorum miseret, quae munera Niso
digna dabis, primam merui qui laude coronam, 355
ni me, quae Salium, fortuna inimica tulisset?'

1. *Euryalūs.* 2. *aureis.*

Et simul his dictis faciem ostentabat et udo
turpia membra fimo. Risit pater optimus olli
et clipeum efferri iussit, Didymaonis artis,
Neptuni sacro Danais de poste refixum; 360
hoc iuvenem egregium praestanti munere donat.

The boxing match.

Post ubi confecti cursus et dona peregit:
'Nunc, si cui virtus animusque in pectore praesens,
adsit et evinctis attollat bracchia palmis.'
Sic ait et geminum pugnae proponit honorem, 365
victori velatum auro vittisque iuvencum,
ensem atque insignem galeam solacia victo.
Nec mora; continuo vastis cum viribus effert
ora Dares magnoque virum se murmure tollit,
solus qui Paridem solitus contendere contra, 370
idemque ad tumulum, quo maximus occubat Hector,
victorem Buten, immani corpore qui se
Bebrycia veniens Amyci de gente ferebat,
perculit et fulva moribundum extendit harena.
Talis prima Dares caput altum in proelia tollit 375
ostenditque umeros latos alternaque iactat
bracchia protendens et verberat ictibus auras.
Quaeritur huic alius; nec quisquam ex agmine tanto
audet adire virum manibusque inducere caestus.
Ergo alacris cunctosque putans excedere palma 380
Aeneae stetit ante pedes, nec plura moratus
tum laeva taurum cornu tenet atque ita fatur:
'Nate dea, si nemo audet se credere pugnae,
quae finis standi? Quo me decet usque teneri?

Ducere dona iube.' Cuncti simul ore fremebant 385
Dardanidae reddique viro promissa iubebant.

Dares and Entellus.

Hic gravis Entellum dictis castigat Acestes,
proximus ut viridante toro consederat herbae:
'Entelle, heroum quondam fortissime frustra,
tantane tam patiens nullo certamine tolli 390
dona sines? Ubi nunc nobis deus ille magister,
nequiquam memoratus Eryx? Ubi fama per omnem
Trinacriam et spolia illa tuis pendentia tectis?'
Ille sub haec: 'Non laudis amor nec gloria cessit
pulsa metu; sed enim gelidus tardante senecta 395
sanguis hebet, frigentque effetae in corpore vires.
Si mihi, quae quondam fuerat quaque improbus iste
exsultat fidens, si nunc foret illa iuventas,
haud equidem pretio inductus pulchroque iuvenco
venissem, nec dona moror.' Sic deinde locutus 400
in medium geminos immani pondere caestus
proiecit quibus acer Eryx in proelia suetus
ferre manum duroque intendere bracchia tergo.
Obstipuere animi; tantorum ingentia septem
terga boum plumbo insuto ferroque rigebant. 405
Ante omnis stupet ipse Dares longeque recusat,
magnanimusque Anchisiades et pondus et ipsa
huc illuc vinclorum immensa volumina versat.
Tum senior talis referebat pectore voces:
'Quid, si quis caestus ipsius et Herculis arma 410
vidisset tristemque hoc ipso in litore pugnam?
Haec germanus Eryx quondam tuus arma gerebat;

Fig. 24. Bronze Statue of a Boxer.

(sanguine cernis adhuc sparsoque infecta cerebro;)
his magnum Alciden contra stetit; his ego suetus,
dum melior viris sanguis dabat, aemula necdum 415
temporibus geminis canebat sparsa senectus.
Sed si nostra Dares haec Troïus arma recusat,
idque pio sedet Aeneae, probat auctor Acestes,
aequemus pugnas. Erycis tibi terga remitto
(solve metus), et tu Troianos exue caestus.' 420
Haec fatus duplicem ex umeris reiecit amictum,
et magnos membrorum artus, magna ossa lacertosque[1]
exuit atque ingens media consistit harena.

The fight begins.

Tum satus Anchisa caestus pater extulit aequos
et paribus palmas amborum innexuit armis. 425
Constitit in digitos extemplo arrectus uterque
bracchiaque ad superas interritus extulit auras.
Abduxere retro longe capita ardua ab ictu
immiscentque manus manibus pugnamque lacessunt:
ille pedum melior motu fretusque iuventa, 430
hic membris et mole valens; sed tarda trementi
genua[2] labant, vastos quatit aeger anhelitus artus.
Multa viri nequiquam inter se volnera iactant,
multa cavo lateri ingeminant et pectora vastos
dant sonitus, erratque auris et tempora circum 435
crebra manus, duro crepitant sub volnere malae.
Stat gravis Entellus nisuque immotus eodem,
corpore tela modo atque oculis vigilantibus exit.

1. *lacertosque:* with *-que* hypermetric.
2. *genua:* with *u* consonantal.

Ille, velut celsam oppugnat qui molibus urbem
aut montana sedet circum castella sub armis, 440
nunc hos, nunc illos aditus omnemque pererrat
arte locum et variis adsultibus inritus urget.
Ostendit dextram insurgens Entellus et alte
extulit; ille ictum venientem a vertice velox
praevidit celerique elapsus corpore cessit; 445
Entellus viris in ventum effudit et ultro
ipse gravis graviterque ad terram pondere vasto
concidit, ut quondam cava concidit aut Erymantho
aut Ida in magna radicibus eruta pinus.
Consurgunt studiis Teucri et Trinacria pubes; 450
it clamor caelo, primusque accurrit Acestes
aequaevumque ab humo miserans attollit amicum.

Dares is defeated. The victor shows his strength.

At non tardatus casu neque territus heros
acrior ad pugnam redit ac vim suscitat ira.
Tum pudor incendit viris et conscia virtus, 455
praecipitemque Daren ardens agit aequore toto,
nunc dextra ingeminans ictus, nunc ille sinistra.
Nec mora, nec requies; quam multa grandine nimbi
culminibus crepitant, sic densis ictibus heros
creber utraque manu pulsat versatque Dareta. 460
Tum pater Aeneas procedere longius iras
et saevire animis Entellum haud passus acerbis,
sed finem imposuit pugnae fessumque Dareta
eripuit, mulcens dictis, ac talia fatur:
'Infelix, quae tanta animum dementia cepit? 465
Non viris alias conversaque numina sentis?

Cede deo.' Dixitque et proelia voce diremit.
Ast illum fidi aequales, genua aegra trahentem
iactantemque utroque caput crassumque cruorem
ore eiectantem mixtosque in sanguine dentes, 470
ducunt ad navis, galeamque ensemque vocati
accipiunt, palmam Entello taurumque relinquunt.
Hic victor, superans animis tauroque superbus,
'Nate dea vosque haec,' inquit, 'cognoscite, Teucri,
et mihi quae fuerint iuvenali in corpore vires, 475
et qua servetis revocatum a morte Dareta.'
Dixit et adversi contra stetit ora iuvenci,
qui donum adstabat pugnae, durosque reducta
libravit dextra media inter cornua caestus,
arduus, effractoque inlisit in ossa cerebro: 480
sternitur exanimisque tremens procumbit humi bos.
Ille super talis effundit pectore voces:
'Hanc tibi, Eryx, meliorem animam pro morte Daretis
persolvo; hic victor caestus artemque repono.'

The archery-contest.

Protinus Aeneas celeri certare sagitta 485
invitat qui forte velint et praemia ponit
ingentique manu malum de nave Seresti
erigit et volucrem traiecto in fune columbam,
quo tendant ferrum, malo suspendit ab alto.
Convenere viri deiectamque aerea sortem 490
accepit galea; et primus clamore secundo
Hyrtacidae ante omnis exit locus Hippocoontis.
Quem modo navali Mnestheus certamine victor
consequitur, viridi Mnestheus evinctus oliva.

Tertius Eurytion, tuus, o clarissime, frater, 495
Pandare, qui quondam, iussus confundere foedus,
in medios telum torsisti primus Achivos.
Extremus galeaque ima subsedit Acestes,
ausus et ipse manu iuvenum temptare laborem.

The arrow of Acestes takes fire in the air.

Tum validis flexos incurvant viribus arcus 500
pro se quisque viri et depromunt tela pharetris,
primaque per caelum nervo stridente sagitta
Hyrtacidae iuvenis volucris diverberat auras
et venit adversique infigitur arbore mali.
Intremuit malus, timuitque exterrita pinnis 505
ales, et ingenti sonuerunt omnia plausu.
Post acer Mnestheus adducto constitit arcu,
alta petens, pariterque oculos telumque tetendit.
Ast ipsam miserandus avem contingere ferro
non valuit; nodos et vincula linea rupit, 510
quis innexa pedem malo pendebat ab alto;
illa Notos atque atra volans in nubila fugit.
Tum rapidus, iamdudum arcu contenta parato
tela tenens, fratrem Eurytion in vota vocavit,
iam vacuo laetam caelo speculatus, et alis 515
plaudentem nigra figit sub nube columbam.
Decidit exanimis vitamque reliquit in astris
aetheriis fixamque refert delapsa sagittam.
Amissa solus palma superabat Acestes;
qui tamen aërias telum contorsit in auras, 520
ostentans artemque pater[1] arcumque sonantem.

1. *patēr.*

Hic oculis subitum obicitur magnoque futurum
augurio monstrum; docuit post exitus ingens
seraque terrifici cecinerunt omina vates.
Namque volans liquidis in nubibus arsit harundo 525
signavitque viam flammis tenuisque recessit
consumpta in ventos, caelo ceu saepe refixa
transcurrunt crinemque volantia sidera ducunt.
Attonitis haesere animis, superosque precati
Trinacrii Teucrique viri; nec maximus omen 530
abnuit Aeneas, sed laetum amplexus Acesten
muneribus cumulat magnis ac talia fatur:
'Sume, pater: nam te voluit rex magnus Olympi
talibus auspiciis exsortem ducere honores.
Ipsius Anchisae longaevi hoc munus habebis, 535
cratera impressum signis, quem Thracius olim
Anchisae genitori in magno munere Cisseus
ferre sui dederat monumentum et pignus amoris.'
Sic fatus cingit viridanti tempora lauro
et primum ante omnis victorem appellat Acesten. 540
Nec bonus Eurytion praelato invidit honori,
quamvis solus avem caelo deiecit ab alto.
Proximus ingreditur donis, qui vincula rupit;
extremus, volucri qui fixit harundine malum.

The ludus Troiae.

At pater Aeneas nondum certamine misso 545
custodem ad sese comitemque impubis Iuli
Epytiden vocat et fidam sic fatur ad aurem:
'Vade age et Ascanio, si iam puerile paratum
agmen habet secum cursusque instruxit equorum,

ducat avo turmas et sese ostendat in armis, 550
dic,' ait. Ipse omnem longo decedere circo
infusum populum et campos iubet esse patentis.
Incedunt pueri pariterque ante ora parentum
frenatis lucent in equis, quos omnis euntis
Trinacriae mirata fremit Troiaeque iuventus. 555
Omnibus in morem tonsa coma pressa corona;
cornea bina ferunt praefixa hastilia ferro,
pars levis umero pharetras; it pectore summo
flexilis obtorti per collum circulus auri.
Tres equitum numero turmae ternique vagantur 560
ductores; pueri bis seni quemque secuti
agmine partito fulgent paribusque magistris.
Una acies iuvenum, ducit quam parvus ovantem
nomen avi referens Priamus, tua clara, Polite,
progenies, auctura Italos; quem Thracius albis 565
portat equus bicolor maculis, vestigia primi
alba pedis frontemque ostentans arduus albam.
Alter Atys, genus unde Atii duxere Latini,
parvus Atys pueroque puer dilectus Iulo.
Extremus formaque ante omnis pulcher Iulus 570
Sidonio est invectus equo, quem candida Dido
esse sui dederat monumentum et pignus amoris.
Cetera Trinacriis pubes senioris Acestae
fertur equis.
Excipiunt plausu pavidos gaudentque tuentes 575
Dardanidae veterumque adgnoscunt ora parentum.
Postquam omnem laeti consessum oculosque suorum
lustravere in equis, signum clamore paratis
Epytides longe dedit insonuitque flagello.

Olli discurrere pares atque agmina terni 580
diductis solvere choris rursusque vocati
convertere vias infestaque tela tulere.
Inde alios ineunt cursus aliosque recursus
adversi spatiis, alternosque orbibus orbis
impediunt, pugnaeque cient simulacra sub armis; 585
et nunc terga fūga nudant, nunc spicula vertunt
infensi, facta pariter nunc pace feruntur.
Ut quondam Creta fertur Labyrinthus in alta
parietibus [1] textum caecis iter ancipitemque
mille viis habuisse dolum, qua signa sequendi 590
falleret indeprensus et inremeabilis error:
haud alio Teucrum nati vestigia cursu
impediunt texuntque fugas et proelia ludo,
delphinum similes, qui per maria umida nando
Carpathium Libycumque secant luduntque per undas. 595
Hunc morem cursus atque haec certamina primus
Ascanius, Longam muris cum cingeret Albam,
rettulit et Priscos docuit celebrare Latinos,
quo puer ipse modo, secum quo Troïa pubes;
Albani docuere suos; hinc maxima porro 600
accepit Roma et patrium servavit honorem,
Troiaque nunc pueri, Troianum dicitur agmen.
Hac celebrata tenus sancto certamina patri.

Iris urges the Trojan women to destroy the ships.

Hic primum Fortuna fidem mutata novavit.
Dum variis tumulo referunt sollemnia ludis, 605
Irim de caelo misit Saturnia Iuno

1. *parietibus:* with consonantal *i* in second syllable.

Iliacam ad classem ventosque adspirat eunti,
multa movens necdum antiquum saturata dolorem.
Illa viam celerans per mille coloribus arcum
nulli visa cito decurrit tramite virgo. 610
Conspicit ingentem concursum et litora lustrat
desertosque videt portus classemque relictam.
At procul in sola secretae Troades acta
amissum Anchisen flebant cunctaeque profundum
pontum aspectabant flentes. 'Heu tot vada fessis 615
et tantum superesse maris!' vox omnibus una.
Urbem orant; taedet pelagi perferre laborem.
Ergo inter medias sese haud ignara nocendi
conicit et faciemque deae vestemque reponit;
fit Beroë, Tmarii coniunx longaeva Dorycli, 620
cui genus et quondam nomen natique fuissent,
ac sic Dardanidum mediam se matribus infert:
'O miserae, quas non manus,' inquit, 'Achaica bello
traxerit ad letum patriae sub moenibus! O gens
infelix, cui te exitio Fortuna reservat? 625
Septima post Troiae excidium iam vertitur aestas,
cum freta, cum terras omnis, tot inhospita saxa
sideraque emensae ferimur, dum per mare magnum
Italiam sequimur fugientem et volvimur undis.
Hic Erycis fines fraterni atque hospes Acestes; 630
quis prohibet muros iacere et dare civibus urbem?
O patria et rapti nequiquam ex hoste Penates,
nullane iam Troiae dicentur moenia? Nusquam
Hectoreos amnis, Xanthum et Simoenta, videbo?
Quin agite et mecum infaustas exurite puppis. 635
Nam mihi Cassandrae per somnum vatis imago

ardentis dare visa faces: "Hic quaerite Troiam,
hic domus est," inquit "vobis." Iam tempus agi res,
nec tantis mora prodigiis. En quattuor arae
Neptuno; deus ipse faces animumque ministrat.' 640

Seized with frenzy, they set them on fire.

Haec memorans prima infensum vi corripit ignem
sublataque procul dextra conixa coruscat
et iacit. Arrectae mentes stupefactaque corda
Iliadum. Hic una e multis, quae maxima natu,
Pyrgo, tot Priamï natorum regia nutrix: 645
'Non Beroë vobis, non haec Rhoeteia, matres,
est Dorycli coniunx; divini signa decoris
ardentisque notate oculos, qui spiritus illi,
qui voltus vocisque sonus vel gressus eunti.
Ipsa egomet dudum Beroën digressa reliqui 650
aegram, indignantem, tali quod sola careret
munere nec meritos Anchisae inferret honores.'
Haec effata.
At matres primo ancipites oculisque malignis
ambiguae spectare rates miserum inter amorem 655
praesentis terrae fatisque vocantia regna,
cum dea se paribus per caelum sustulit alis
ingentemque fuga secuit sub nubibus arcum.
Tum vero attonitae monstris actaeque furore
conclamant rapiuntque focis penetralibus ignem; 660
pars spoliant aras, frondem ac virgulta facesque
coniciunt. Furit immissis Volcanus habenis
transtra per et remos et pictas abiete[1] puppis.

1. *abiete:* with consonantal *i*.

Ascanius pleads with the women.

Nuntius Anchisae ad tumulum cuneosque theatri
incensas perfert navis Eumelus, et ipsi 665
respiciunt atram in nimbo volitare favillam.
Primus et Ascanius, cursus ut laetus equestris
ducebat, sic acer equo turbata petivit
castra, nec exanimes possunt retinere magistri.
'Quis furor iste novus? Quo nunc, quo tenditis,' inquit, 670
'heu miserae cives? Non hostem inimicaque castra
Argivum, vestras spes uritis. En ego vester
Ascanius!' Galeam ante pedes proiecit inanem,
qua ludo indutus belli simulacra ciebat.
Accelerat simul Aeneas, simul agmina Teucrum. 675
Ast illae diversa metu per litora passim
diffugiunt silvasque et sicubi concava furtim
saxa petunt; piget incepti lucisque, suosque
mutatae adgnoscunt, excussaque pectore Iuno est.
Sed non idcirco flammae atque incendia viris 680
indomitas posuere; udo sub robore vivit
stuppa vomens tardum fumum, lentusque carinas
est vapor, et toto descendit corpore pestis,
nec vires heroum infusaque flumina prosunt.

The flames are quenched.

Tum pius Aeneas umeris abscindere vestem 685
auxilioque vocare deos et tendere palmas:
'Iuppiter omnipotens, si nondum exosus ad unum
Troianos, si quid pietas antiqua labores
respicit humanos, da flammam evadere classi
nunc, pater, et tenuis Teucrum res eripe leto; 690

vel tu, quod superest, infesto fulmine morti,
si mereor, demitte tuaque hic obrue dextra.'
Vix haec ediderat, cum effusis imbribus atra
tempestas sine more furit tonitruque tremescunt
ardua terrarum et campi; ruit aethere toto 695
turbidus imber aqua densisque nigerrimus austris
implenturque super puppes, semusta madescunt
robora, restinctus donec vapor omnis et omnes,
quattuor amissis, servatae a peste carinae.

The aged and timid are left with Acestes.

At pater Aeneas, casu concussus acerbo, 700
nunc huc ingentis, nunc illuc pectore curas
mutabat versans, Siculisne resideret arvis,
oblitus fatorum, Italasne capesseret oras.
Tum senior Nautes, unum Tritonia Pallas
quem docuit multaque insignem reddidit arte, 705
(haec responsa dabat, vel quae portenderet ira
magna deum vel quae fatorum posceret ordo),
isque his Aenean solatus vocibus infit:
'Nate dea, quo fata trahunt retrahuntque sequamur;
quidquid erit, superanda omnis fortuna ferendo est. 710
Est tibi Dardanius divinae stirpis Acestes;
hunc cape consiliis socium et coniunge volentem,
huic trade, amissis superant qui navibus et quos
pertaesum magni incepti rerumque tuarum est;
longaevosque senes ac fessas aequore matres 715
et quidquid tecum invalidum metuensque pericli est
delige, et his habeant terris sine moenia fessi;
urbem appellabunt permisso nomine Acestam.'

Anchises, in a dream, bids Aeneas seek the Sibyl.

Talibus incensus dictis senioris amici
tum vero in curas animo diducitur omnis. 720
Et Nox atra polum bigis subvecta tenebat:
visa dehinc caelo facies delapsa parentis
Anchisae subito talis effundere voces:
'Nate, mihi vita quondam, dum vita manebat,
care magis, nate Iliacis exercite fatis, 725
imperio Iovis huc venio, qui classibus ignem
depulit et caelo tandem miseratus ab alto est.
Consiliis pare, quae nunc pulcherrima Nautes
dat senior; lectos iuvenes, fortissima corda,
defer in Italiam. Gens dura atque aspera cultu 730
debellanda tibi Latio est. Ditis tamen ante
infernas accede domos et Averna per alta
congressus pete, nate, meos. Non me impia namque
Tartara habent, tristes umbrae, sed amoena piorum
concilia Elysiumque colo.[1] Huc casta Sibylla 735
nigrarum multo pecudum te sanguine ducet.
Tum genus omne tuum et quae dentur moenia disces.
Iamque vale; torquet medios Nox umida cursus,
et me saevus equis Oriens adflavit anhelis.'
Dixerat et tenuis fugit ceu fumus in auras. 740
Aeneas, 'Quo deinde ruis? Quo proripis?' inquit,
'Quem fugis? Aut quis te nostris complexibus arcet?'
Haec memorans cinerem et sopitos suscitat ignis
Pergameumque Larem et canae penetralia Vestae
farre pio et plena supplex veneratur acerra. 745

1. *colō* | *huc:* hiatus.

The colonists are enrolled, and the new city is laid out.

Extemplo socios primumque arcessit Acesten
et Iovis imperium et cari praecepta parentis
edocet et quae nunc animo sententia constet.
Haud mora consiliis, nec iussa recusat Acestes.
Transcribunt urbi matres populumque volentem 750
deponunt, animos nil magnae laudis egentes.
Ipsi transtra novant flammisque ambesa reponunt
robora navigiis, aptant remosque rudentisque,[1]
exigui numero, sed bello vivida virtus.
Interea Aeneas urbem designat aratro 755
sortiturque domos; hoc Ilium et haec loca Troiam
esse iubet. Gaudet regno Troianus Acestes
indicitque forum et patribus dat iura vocatis.
Tum vicina astris Erycino in vertice sedes
fundatur Veneri Idaliae, tumuloque sacerdos 760
ac lucus late sacer additur Anchiseo.

Aeneas again sets sail.

Iamque dies epulata novem gens omnis, et aris
factus honos; placidi straverunt aequora venti,
creber et adspirans rursus vocat Auster in altum
Exoritur procurva ingens per litora fletus, 765
complexi inter se noctemque diemque morantur.
Ipsae iam matres, ipsi, quibus aspera quondam
visa maris facies et non tolerabile nomen,
ire volunt omnemque fugae perferre laborem.

1. *rudentisque:* with *-que* hypermetric.

Quos bonus Aeneas dictis solatur amicis 770
et consanguineo lacrimans commendat Acestae.
Tris Eryci vitulos et Tempestatibus agnam
caedere deinde iubet solvique ex ordine funem.
Ipse, caput tonsae foliis evinctus olivae,
stans procul in prora pateram tenet extaque salsos 775
porricit in fluctus ac vina liquentia fundit.
Prosequitur surgens a puppi ventus euntis;
certatim socii feriunt mare et aequora verrunt.

Neptune claims one life.

At Venus interea Neptunum exercita curis
adloquitur talisque effundit pectore questus: 780
'Iunonis gravis ira nec exsaturabile pectus
cogunt me, Neptune, preces descendere in omnis;
quam nec longa dies, pietas nec mitigat ulla,
nec Iovis imperio fatisque infracta quiescit.
Non media de gente Phrygum exedisse nefandis 785
urbem odiis satis est nec poenam traxe per omnem
reliquias Troiae; cineres atque ossa peremptae
insequitur. Causas tanti sciat illa furoris.
Ipse mihi[1] nuper Libycis tu testis in undis
quam molem subito excierit; maria omnia caelo 790
miscuit, Aeoliis nequiquam freta procellis,
in regnis hoc ausa tuis.
Per scelus ecce etiam Troianis matribus actis
exussit foede puppis et classe subegit
amissa socios ignotae linquere terrae. 795

1. *Mihi.*

Quod superest, oro, liceat dare tuta per undas
vela tibi,[1] liceat Laurentem attingere Thybrim,
si concessa peto, si dant ea moenia Parcae.'
Tum Saturnius haec domitor maris edidit alti:
'Fas omne est, Cytherea, meis te fidere regnis, 800
unde genus ducis. Merui quoque; saepe furores
compressi et rabiem tantam caelique marisque.
Nec minor in terris (Xanthum Simoentaque testor)
Aeneae mihi cura tui. Cum Troïa Achilles
exanimata sequens impingeret agmina muris, 805
milia multa daret leto gemerentque repleti
amnes nec reperire viam atque evolvere posset
in mare se Xanthus, Pelidae tunc ego forti
congressum Aenean nec dis nec viribus aequis
nube cava rapui, cuperem cum vertere ab imo 810
structa meis manibus periurae moenia Troiae.
Nunc quoque mens eadem perstat mihi; pelle timorem.
Tutus, quos optas, portus accedet Averni.
Unus erit tantum, amissum quem gurgite quaeret,
unum pro multis dabitur caput.' 815
His ubi laeta deae permulsit pectora dictis,
iungit equos auro genitor spumantiaque addit
frena feris manibusque omnis effundit habenas.
Caeruleo per summa levis volat aequora curru;
subsidunt undae tumidumque sub axe tonanti 820
sternitur aequor aquis; fugiunt vasto aethere nimbi.
Tum variae comitum facies, immania cete
et senior Glauci chorus Inousque Palaemon
Tritonesque citi Phorcique exercitus omnis;

1. *tibi.*

laeva tenet Thetis et Melite Panopeaque virgo, 825
Nisaee Spioque Thaliaque Cymodoceque.

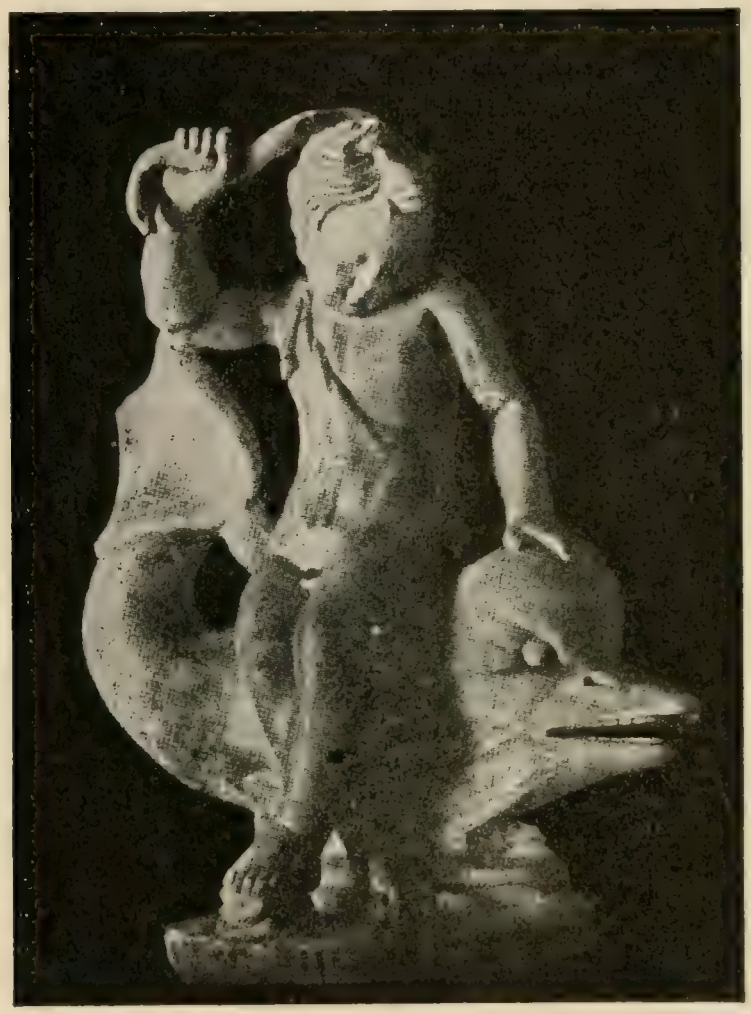


FIG. 25. PALAEMON.

Palinurus is lost.

Hic patris Aeneae suspensam blanda vicissim
gaudia pertemptant mentem; iubet ocius omnis
attolli malos, intendi bracchia velis.
Una omnes fecere pedem pariterque sinistros, 830
nunc dextros solvere sinus; una ardua torquent
cornua detorquentque; ferunt sua flamina classem.
Princeps ante omnis densum Palinurus agebat
agmen; ad hunc alii cursum contendere iussi.

Iamque fere mediam caeli Nox umida metam 835
contigerat (placida laxabant membra quiete
sub remis fusi per dura sedilia nautae),
cum levis aetheriis delapsus Somnus ab astris
aëra dimovit tenebrosum et dispulit umbras,
te, Palinure, petens, tibi somnia tristia portans 840
insonti, puppique deus consedit in alta,
Phorbanti similis, funditque has ore loquelas:
'Iaside Palinure, ferunt ipsa aequora classem,
aequatae spirant aurae, datur hora quieti.
Pone caput fessosque oculos furare labori. 845
Ipse ego paulisper pro te tua munera inibo.'
Cui vix attollens Palinurus lumina fatur:
'Mene salis placidi voltum fluctusque quietos
ignorare iubes? Mene huic confidere monstro?
Aenean credam quid enim fallacibus auris, 850
et caeli totiens deceptus fraude sereni?'
Talia dicta dabat clavumque adfixus et haerens
nusquam amittebat[1] oculosque sub astra tenebat.
Ecce deus ramum Lethaeo rore madentem
vique soporatum Stygia super utraque quassat 855
tempora cunctantique natantia lumina solvit.
Vix primos inopina quies laxaverat artus,
et super incumbens cum puppis parte revolsa
cumque gubernaclo liquidas proiecit in undas
praecipitem ac socios nequiquam saepe vocantem; 860
ipse volans tenuis se sustulit ales ad auras.
Currit iter tutum non setius aequore classis
promissisque patris Neptuni interrita fertur.
Iamque adeo scopulos Sirenum advecta subibat,

1. *amittebāt.*

difficilis quondam multorumque ossibus albos 865
(tum rauca adsiduo longe sale saxa sonabant),
cum pater amisso fluitantem errare magistro
sensit et ipse ratem nocturnis rexit in undis,
multa gemens casuque animum concussus amici:
'O nimium caelo et pelago confise sereno, 870
nudus in ignota, Palinure, iacebis harena.'

AENEIDOS

LIBER VI.

The landing at Cumae. The temple of Apollo.

Sic fatur lacrimans classique immittit habenas,
et tandem Euboicis Cumarum adlabitur oris.
Obvertunt pelago proras, tum dente tenaci
ancora fundabat navis, et litora curvae
praetexunt puppes. Iuvenum manus emicat ardens 5
litus in Hesperium; quaerit pars semina flammae
abstrusa in venis silicis, pars densa ferarum
tecta rapit silvas, inventaque flumina monstrat.
At pius Aeneas arces, quibus altus Apollo
praesidet, horrendaeque procul secreta Sibyllae, 10
antrum immane, petit, magnam cui mentem animumque
Delius inspirat vates aperitque futura.
Iam subeunt Triviae lucos atque aurea tecta.

The temple-sculptures. The summons of the Sibyl.

Daedalus, ut fama est, fugiens Minoia regna,
praepetibus pinnis ausus se credere caelo, 15
insuetum per iter gelidas enavit ad arctos
Chalcidicaque levis tandem super adstitit arce.
Redditus his primum terris tibi, Phoebe, sacravit
remigium alarum posuitque immania templa.

In foribus letum Androgeo; tum pendere poenas 20
Cecropidae iussi (miserum!) septena quotannis
corpora natorum; stat ductis sortibus urna.
Contra elata mari respondet Gnosia tellus:
hic crudelis amor tauri suppostaque furto
Pasiphaë mixtumque genus prolesque biformis 25
Minotaurus inest, Veneris monumenta nefandae;
hic labor ille domus et inextricabilis error;
magnum reginae sed enim miseratus amorem

FIG. 26. DAEDALUS AND ICARUS.

Daedalus ipse dolos tecti ambagesque resolvit,
caeca regens filo vestigia. Tu quoque magnam 30
partem opere in tanto, sineret dolor, Icare, haberes;
bis conatus erat casus effingere in auro,
bis patriae cecidere manus. Quin protinus omnia[1]
perlegerent oculis, ni iam praemissus Achates
adforet atque una Phoebi Triviaeque sacerdos, 35
Deiphobe Glauci, fatur quae talia regi:
'Non hoc ista sibi[2] tempus spectacula poscit:

1. *omnia:* with *i* consonantal. 2. *sibī.*

nunc grege de intacto septem mactare iuvencos
praestiterit, totidem lectas de more bidentis.'
Talibus adfata Aenean (nec sacra morantur 40
iussa viri) Teucros vocat alta in templa sacerdos.

FIG. 27. THE CUMAEAN SIBYL.

The god's presence is felt. Aeneas's prayer and vow.

Excisum Euboicae latus ingens rupis in antrum,
quo lati ducunt aditus centum, ostia centum,
unde ruunt totidem voces, responsa Sibyllae.
Ventum erat ad limen, cum virgo, 'Poscere fata 45
tempus' ait: 'deus, ecce, deus!' Cui talia fanti
ante fores subito non voltus, non color unus,

non comptae mansere comae, sed pectus anhelum,
et rabie fera corda tument, maiorque videri
nec mortale sonans, adflata est numine quando 50
iam propiore dei. 'Cessas in vota precesque,
Tros,' ait, 'Aenea? Cessas? Neque enim ante dehiscent
attonitae magna ora domus.' Et talia fata
conticuit. Gelidus Teucris per dura cucurrit
ossa tremor, funditque preces rex pectore ab imo: 55
'Phoebe, gravis Troiae semper miserate labores,
Dardana qui Paridis direxti tela manusque
corpus in Aeacidae, magnas obeuntia terras
tot maria intravi duce te penitusque repostas
Massylum gentis praetentaque Syrtibus arva; 60
iam tandem Italiae fugientis prendimus oras;
hac Troiana tenus fuerit fortuna secuta.
Vos quoque Pergameae iam fas est parcere genti,
dique deaeque omnes, quibus obstitit Ilium et ingens
gloria Dardaniae. Tuque, o sanctissima vates, 65
praescia venturi, da (non indebita posco
regna meis fatis) Latio considere Teucros
errantisque deos agitataque numina Troiae.
Tum Phoebo et Triviae solido de marmore templum
instituam festosque dies de nomine Phoebi. 70
Te quoque magna manent regnis penetralia nostris.
Hic ego namque tuas sortes arcanaque fata
dicta meae genti ponam, lectosque sacrabo,
alma, viros. Foliis tantum ne carmina manda,
ne turbata volent rapidis ludibria ventis; 75
ipsa canas oro.' Finem dedit ore loquendi.

The prophecy of the Sibyl.

At Phoebi nondum patiens, immanis in antro
bacchatur vates, magnum si pectore possit
excussisse deum; tanto magis ille fatigat
os rabidum, fera corda domans, fingitque premendo. 80
Ostia iamque domus patuere ingentia centum
sponte sua vatisque ferunt responsa per auras:
'O tandem magnis pelagi defuncte periclis
(sed terrae graviora manent), in regna Lavini
Dardanidae venient (mitte hanc de pectore curam); 85
sed non et venisse volent. Bella, horrida bella
et Thybrim multo spumantem sanguine cerno.
Non Simois tibi nec Xanthus nec Dorica castra
defuerint; alius Latio iam partus Achilles,
natus et ipse dea; nec Teucris addita Iuno 90
usquam aberit, cum tu supplex in rebus egenis
quas gentis Italum aut quas non oraveris urbes!
Causa mali tanti coniunx iterum hospita Teucris
externique iterum thalami.
Tu ne cede malis, sed contra audentior ito, 95
quam tua te Fortuna sinet. Via prima salutis,
quod minime reris, Graia[1] pandetur ab urbe.'

Aeneas craves permission to visit Anchises in the lower world.

Talibus ex adyto dictis Cumaea Sibylla
horrendas canit ambages antroque remugit,
obscuris vera involvens; ea frena furenti 100
concutit et stimulos sub pectore vertit Apollo.
Ut primum cessit furor et rabida ora quierunt,

1. *Graia:* with consonantal *i*.

incipit Aeneas heros: 'Non ulla laborum,
o virgo, nova mi facies inopinave surgit;
omnia praecepi atque animo mecum ante peregi. 105
Unum oro: quando hic inferni ianua regis
dicitur et tenebrosa palus Acheronte refuso,
ire ad conspectum cari genitoris et ora
contingat; doceas iter et sacra ostia pandas.
Illum ego per flammas et mille sequentia tela 110
eripui his umeris medioque ex hoste recepi;
ille meum comitatus iter maria omnia mecum
atque omnis pelagique minas caelique ferebat,
invalidus, viris ultra sortemque senectae.
Quin, ut te supplex peterem et tua limina adirem, 115
idem orans mandata dabat. Gnatique patrisque,
alma, precor, miserere (potes namque omnia, nec te
nequiquam lucis Hecate praefecit Avernis).
Si potuit Manis arcessere coniugis Orpheus
Threicia fretus cithara fidibusque canoris; 120
si fratrem Pollux alterna morte redemit
itque reditque viam totiens — quid Thesea magnum,
quid memorem Alciden? — et mi genus ab Iove summo.'

Aeneas must bury a dead comrade, then seek the golden bough.

Talibus orabat dictis arasque tenebat,
cum sic orsa loqui vates: 'Sate sanguine divum 125
Tros Anchisiade, facilis descensus Averno
(noctes atque dies patet atri ianua Ditis);
sed revocare gradum superasque evadere ad auras,
hoc opus, hic labor est. Pauci, quos aequus amavit
Iuppiter aut ardens evexit ad aethera virtus, 130

Fig. 28. Proserpina becomes the Bride of Pluto.

dis geniti potuere. Tenent media omnia silvae,
Cocytusque sinu labens circumvenit atro.
Quod si tantus amor menti, si tanta cupido
bis Stygios innare lacus, bis nigra videre
Tartara, et insano iuvat indulgere labori, 135
accipe quae peragenda prius. Latet arbore opaca
aureus et foliis et lento vimine ramus,
Iunoni infernae dictus sacer; hunc tegit omnis
lucus et obscuris claudunt convallibus umbrae.
Sed non ante datur telluris operta subire, 140
auricomos quam qui decerpserit arbore fetus.
Hoc sibi pulchra suum ferri Proserpina munus
instituit; primo avolso non deficit alter
aureus, et simili frondescit virga metallo.
Ergo alte vestiga oculis et rite repertum 145
carpe manu; namque ipse volens facilisque sequetur,
si te fata vocant; aliter non viribus ullis
vincere nec duro poteris convellere ferro.
Praeterea iacet exanimum tibi corpus amici
(heu nescis) totamque incestat funere classem, 150
dum consulta petis nostroque in limine pendes.
Sedibus hunc refer ante suis et conde sepulchro.
Duc nigras pecudes; ea prima piacula sunto.
Sic demum lucos Stygis et regna invia vivis
aspicies.' Dixit pressoque obmutuit ore. 155

He finds the body of Misenus. Two doves lead him to the golden bough.

Aeneas maesto defixus lumina voltu
ingreditur, linquens antrum, caecosque volutat

eventus animo secum. Cui fidus Achates
it comes et paribus curis vestigia figit.
Multa inter sese vario sermone serebant, 160
quem socium exanimem vates, quod corpus humandum
diceret. Atque illi Misenum in litore sicco,
ut venere, vident indigna morte peremptum,
Misenum Aeoliden, quo non praestantior alter
aere ciere viros Martemque accendere cantu. 165
Hectoris hic magni fuerat comes, Hectora circum
et lituo pugnas insignis obibat et hasta.
Postquam illum vita victor spoliavit Achilles,
Dardanio Aeneae sese fortissimus heros
addiderat socium, non inferiora secutus. 170
Sed tum, forte cava dum personat aequora concha,
demens, et cantu vocat in certamina divos,
aemulus exceptum Triton, si credere dignum est,
inter saxa virum spumosa immerserat unda.
Ergo omnes magno circum clamore fremebant, 175
praecipue pius Aeneas. Tum iussa Sibyllae,
haud mora, festinant flentes aramque sepulchri
congerere arboribus caeloque educere certant.
Itur in antiquam silvam, stabula alta ferarum;
procumbunt piceae, sonat icta securibus ilex 180
fraxineaeque trabes cuneis et fissile robur
scinditur, advolvunt ingentis montibus ornos.
Nec non Aeneas opera inter talia primus
hortatur socios paribusque accingitur armis.
Atque haec ipse suo tristi cum corde volutat, 185
aspectans silvam immensam, et sic forte precatur:
'Si nunc se nobis ille aureus arbore ramus

ostendat nemore in tanto! Quando omnia vere
heu nimium de te vates, Misene, locuta est.'
Vix ea fatus erat, geminae cum forte columbae 190
ipsa sub ora viri caelo venere volantes
et viridi sedere solo. Tum maximus heros
maternas adgnovit aves laetusque precatur:
'Este duces o, si qua via est, cursumque per auras
dirigite in lucos, ubi pinguem dives opacat 195
ramus humum. Tuque o dubiis ne defice rebus,
diva parens.' Sic effatus vestigia pressit,
observans, quae signa ferant, quo tendere pergant.
Pascentes illae tantum prodire volando,
quantum acie possent oculi servare sequentum. 200
Inde ubi venere ad fauces grave olentis Averni,
tollunt se celeres liquidumque per aëra lapsae
sedibus optatis gemina super arbore sidunt,
discolor unde auri per ramos aura refulsit.
Quale solet silvis brumali frigore viscum 205
fronde virere nova, quod non sua seminat arbos,
et croceo fetu teretis circumdare truncos:
talis erat species auri frondentis opaca
ilice, sic leni crepitabat brattea vento.
Corripit Aeneas extemplo avidusque refringit 210
cunctantem et vatis portat sub tecta Sibyllae.

The funeral of Misenus.

Nec minus interea Misenum in litore Teucri
flebant, et cineri ingrato suprema ferebant.
Principio pinguem taedis et robore secto
ingentem struxere pyram, cui frondibus atris 215

intexunt latera, et feralis ante cupressos
constituunt, decorantque super fulgentibus armis.
Pars calidos latices et aëna undantia flammis
expediunt, corpusque lavant frigentis et ungunt.
Fit gemitus. Tum membra toro defleta reponunt 220
purpureasque super vestes, velamina nota,
coniciunt. Pars ingenti subiere feretro,
triste ministerium, et subiectam more parentum
aversi tenuere facem. Congesta cremantur
turea dona, dapes, fuso crateres olivo. 225
Postquam conlapsi cineres et flamma quievit,
reliquias vino et bibulam lavere favillam,
ossaque lecta cado texit Corynaeus aëno.
Idem ter socios pura circumtulit unda,
spargens rore levi et ramo felicis olivae, 230
lustravitque viros, dixitque novissima verba.
At pius Aeneas ingenti mole sepulchrum
imponit, suaque arma viro remumque tubamque,
monte sub aërio, qui nunc Misenus ab illo
dicitur, aeternumque tenet per saecula nomen. 235

Sacrifice is offered to the gods below.

His actis propere exsequitur praecepta Sibyllae.
Spelunca alta fuit vastoque immanis hiatu,
scrupea, tuta lacu nigro nemorumque tenebris,
quam super haud ullae poterant impune volantes
tendere iter pinnis: talis sese halitus atris 240
faucibus effundens super ad convexa ferebat,
[unde locum Grai dixerunt nomine Aornon].
Quattuor hic primum nigrantis terga iuvencos

constituit, frontique invergit vina sacerdos,
et summas carpens media inter cornua saetas 245
ignibus imponit sacris, libamina prima,
voce vocans Hecaten caeloque Ereboque potentem.
Supponunt alii cultros tepidumque cruorem
succipiunt pateris. Ipse atri velleris agnam
Aeneas matri Eumenidum magnaeque sorori 250
ense ferit sterilemque tibi, Proserpina, vaccam.
Tum Stygio regi nocturnas incohat aras
et solida imponit taurorum viscera flammis,
pingue super [1] oleum fundens ardentibus extis.
Ecce autem primi sub lumina solis et ortus 255
sub pedibus mugire solum et iuga coepta moveri
silvarum, visaeque canes ululare per umbram,
adventante dea. 'Procul o, procul este, profani,'
conclamat vates, 'totoque absistite luco;
tuque invade viam vaginaque eripe ferrum: 260
nunc animis opus, Aenea, nunc pectore firmo.'
Tantum effata furens antro se immisit aperto;
ille ducem haud timidis vadentem passibus aequat.

Invocation of the nether powers.

Di, quibus imperium est animarum, umbraeque silentes
et Chaos et Phlegethon, loca nocte tacentia late, 265
sit mihi fas audita loqui; sit numine vestro
pandere res alta terra et caligine mersas.

The fearful forms at the entrance to hell.

Ibant obscuri sola sub nocte per umbram
perque domos Ditis vacuas et inania regna,

1. *supēr.*

quale per incertam lunam sub luce maligna 270
est iter in silvis, ubi caelum condidit umbra
Iuppiter et rebus nox abstulit atra colorem.
Vestibulum ante ipsum primisque in faucibus Orci
Luctus et ultrices posuere cubilia Curae,
pallentesque habitant Morbi tristisque Senectus 275
et Metus et malesuada Fames ac turpis Egestas,
terribiles visu formae, Letumque Labosque;
tum consanguineus Leti Sopor et mala mentis
Gaudia, mortiferumque adverso in limine Bellum
ferreique[1] Eumenidum thalami et Discordia demens, 280
vipereum crinem vittis innexa cruentis.

"*Gorgons and Hydras and Chimaeras dire.*"

In medio ramos annosaque bracchia pandit
ulmus opaca, ingens, quam sedem Somnia volgo
vana tenere ferunt, foliisque sub omnibus haerent.
Multaque praeterea variarum monstra ferarum, 285
Centauri in foribus stabulant Scyllaeque biformes
et centumgeminus Briareus ac belua Lernae,
horrendum stridens, flammisque armata Chimaera,
Gorgones Harpyiaeque et forma tricorporis umbrae.
Corripit hic subita trepidus formidine ferrum 290
Aeneas, strictamque aciem venientibus offert;
et, ni docta comes tenuis sine corpore vitas
admoneat volitare cava sub imagine formae,
inruat et frustra ferro diverberet umbras.

1. *ferreĩ.*

The road leading to Acheron. Charon and countless ghosts.

Hinc via, Tartarei quae fert Acherontis ad undas. 295
Turbidus hic caeno vastaque voragine gurges
aestuat, atque omnem Cocyto eructat harenam.
Portitor has horrendus aquas et flumina servat

FIG. 29. CHARON.

terribili squalore Charon, cui plurima mento
canities inculta iacet, stant lumina flamma, 300
sordidus ex umeris nodo dependet amictus.
Ipse ratem conto subigit velisque ministrat
et ferruginea subvectat corpora cumba,
iam senior, sed cruda deo viridisque senectus.
Huc omnis turba ad ripas effusa ruebat, 305
matres atque viri, defunctaque corpora vita
magnanimum heroum, pueri innuptaeque puellae

impositique rogis iuvenes ante ora parentum,
quam multa in silvis autumni frigore primo
lapsa cadunt folia, aut ad terram gurgite ab alto 310
quam multae glomerantur aves, ubi frigidus annus
trans pontum fugat et terris immittit apricis.
Stabant orantes primi transmittere cursum
tendebantque manus ripae ulterioris amore.
Navita sed tristis nunc hos nunc accipit illos, 315
ast alios longe submotos arcet harena.
Aeneas miratus enim motusque tumultu
'Dic,' ait, 'o virgo, quid volt concursus ad amnem?
Quidve petunt animae? Vel quo discrimine ripas
hae linquunt, illae remis vada livida verrunt?' 320
Olli sic breviter fata est longaeva sacerdos:
'Anchisa generate, deum certissima proles,
Cocyti stagna alta vides Stygiamque paludem,
di cuius iurare timent et fallere numen.
Haec omnis, quam cernis, inops inhumataque turba est; 325
portitor ille Charon; hi, quos vehit unda, sepulti;
nec ripas datur horrendas et rauca fluenta
transportare prius quam sedibus ossa quierunt.
Centum errant annos volitantque haec litora circum;
tum demum admissi stagna exoptata revisunt.' 330
Constitit Anchisa satus et vestigia pressit,
multa putans sortemque animi miseratus iniquam.

Aeneas sees the shades of his lost companions. The tale of Palinurus

Cernit ibi maestos et mortis honore carentis
Leucaspim et Lyciae ductorem classis Oronten,
quos simul ab Troia ventosa per aequora vectos 335

obruit Auster, aqua involvens navemque virosque.
Ecce gubernator sese Palinurus agebat,
qui Libyco nuper cursu, dum sidera servat,
exciderat puppi mediis effusus in undis.
Hunc ubi vix multa maestum cognovit in umbra, 340
sic prior adloquitur: 'Quis te, Palinure, deorum
eripuit nobis medioque sub aequore mersit?
Dic age. Namque mihi,[1] fallax haud ante repertus,
hoc uno responso animum delusit Apollo,
qui fore te ponto incolumem finisque canebat 345
venturum Ausonios. En haec promissa fides est?'
Ille autem: 'Neque te Phoebi cortina fefellit,
dux Anchisiade, nec me deus aequore mersit.
Namque gubernaclum multa vi forte revolsum,
cui datus haerebam custos cursusque regebam, 350
praecipitans traxi mecum. Maria aspera iuro
non ullum pro me tantum cepisse timorem,
quam tua ne, spoliata armis, excussa magistro,
deficeret tantis navis surgentibus undis.
Tris Notus hibernas immensa per aequora noctes 355
vexit me violentus aqua; vix lumine quarto
prospexi Italiam summa sublimis ab unda.
Paulatim adnabam terrae; iam tuta tenebam,
ni gens crudelis madida cum veste gravatum,
prensantemque uncis manibus capita aspera montis, 360
ferro invasisset praedamque ignara putasset.
Nunc me fluctus habet versantque in litore venti.
Quod te per caeli iucundum lumen et auras,
per genitorem oro, per spes surgentis Iuli,

1. *mihī.*

eripe me his, invicte, malis: aut tu mihi terram 365
inice (namque potes) portusque require Velinos;
aut tu, si qua via est, si quam tibi diva creatrix
ostendit (neque enim, credo, sine numine divum
flumina tanta paras Stygiamque innare paludem),
da dextram misero et tecum me tolle per undas, 370
sedibus ut saltem placidis in morte quiescam.'
Talia fatus erat, coepit cum talia vates:
'Unde haec, o Palinure, tibi[1] tam dira cupido?
Tu Stygias inhumatus aquas amnemque severum
Eumenidum aspicies ripamve iniussus adibis? 375
Desine fata deum flecti sperare precando.
Sed cape dicta memor, duri solacia casus:
nam tua finitimi, longe lateque per urbes
prodigiis acti caelestibus, ossa piabunt
et statuent tumulum et tumulo sollemnia mittent, 380
aeternumque locus Palinuri nomen habebit.'
His dictis curae emotae, pulsusque parumper
corde dolor tristi; gaudet cognomine terrae.

Charon, on seeing the golden bough, ferries them across the Styx.

Ergo iter inceptum peragunt fluvioque propinquant.
Navita quos iam inde ut Stygia prospexit ab unda 385
per tacitum nemus ire pedemque advertere ripae,
sic prior adgreditur dictis atque increpat ultro:
'Quisquis es, armatus qui nostra ad flumina tendis,
fare age, quid venias, iam istinc, et comprime gressum.
Umbrarum hic locus est, Somni Noctisque soporae; 390
corpora viva nefas Stygia vectare carina.

1. *tibī.*

Nec vero Alciden me sum laetatus euntem
accepisse lacu nec Thesea Pirithoumque,
dis quamquam geniti atque invicti viribus essent.
Tartareum ille manu custodem in vincla petivit, 395
ipsius a solio regis, traxitque trementem;
hi dominam Ditis thalamo deducere adorti.'

FIG. 30. HERCULES AND CERBERUS.

Quae contra breviter fata est Amphrysia vates:
'Nullae hic insidiae tales (absiste moveri),
nec vim tela ferunt; licet ingens ianitor antro 400
aeternum latrans exsanguis terreat umbras;
casta licet patrui servet Proserpina limen.
Troïus Aeneas, pietate insignis et armis,
ad genitorem imas Erebi descendit ad umbras.
Si te nulla movet tantae pietatis imago, 405

at ramum hunc' (aperit ramum, qui veste latebat)
'adgnoscas.' Tumida ex ira tum corda residunt.
Nec plura his. Ille admirans venerabile donum
fatalis virgae, longo post tempore visum,
caeruleam advertit puppim ripaeque propinquat. 410
Inde alias animas, quae per iuga longa sedebant,
deturbat laxatque foros; simul accipit alveo[1]
ingentem Aeneam. Gemuit sub pondere cumba
sutilis et multam accepit rimosa paludem.
Tandem trans fluvium incolumis vatemque virumque 415
informi limo glaucaque exponit in ulva.

Cerberus is lulled to sleep.

Cerberus haec ingens latratu regna trifauci
personat, adverso recubans immanis in antro.
Cui vates, horrere videns iam colla colubris,
melle soporatam et medicatis frugibus offam 420
obicit. Ille fame rabida tria guttura pandens
corripit obiectam atque immania terga resolvit
fusus humi totoque ingens extenditur antro.
Occupat Aeneas aditum custode sepulto
evaditque celer ripam inremeabilis undae. 425

The ghosts of those whose death was untimely.

Continuo auditae voces vagitus et ingens
infantumque animae flentes, in limine primo
quos dulcis vitae exsortis et ab ubere raptos
abstulit atra dies et funere mersit acerbo.
Hos iuxta falso damnati crimine mortis. 430

1. *alveō.*

Nec vero hae sine sorte datae, sine iudice, sedes:
quaesitor Minos urnam movet; ille silentum
conciliumque vocat, vitasque et crimina discit.
Proxima deinde tenent maesti loca, qui sibi letum
insontes peperere manu lucemque perosi 435
proiecere animas. Quam vellent aethere in alto
nunc et pauperiem et duros perferre labores!
Fas obstat tristique palus inamabilis unda
alligat et noviens Styx interfusa coercet.

The Mourning Fields, with their fair women, among them Dido.

Nec procul hinc partem fusi monstrantur in omnem 440
Lugentes Campi; sic illos nomine dicunt.
Hic, quos durus amor crudeli tabe peredit,
secreti celant calles et myrtea circum
silva tegit; curae non ipsa in morte relinquunt.
His Phaedram Procrimque locis maestamque Eriphylen, 445
crudelis nati monstrantem volnera, cernit,
Euadnenque et Pasiphaën; his Laodamia
it comes et iuvenis quondam, nunc femina, Caeneus
rursus et in veterem fato revoluta figuram.
Inter quas Phoenissa recens a volnere Dido 450
errabat silva in magna. Quam Troïus heros
ut primum iuxta stetit adgnovitque per umbras
obscuram, qualem primo qui surgere mense
aut videt aut vidisse putat per nubila lunam,
demisit lacrimas dulcique adfatus amore est: 455
'Infelix Dido, verus mihi nuntius ergo
venerat exstinctam, ferroque extrema secutam?
Funeris heu tibi causa fui? Per sidera iuro,

per superos, et si qua fides tellure sub ima est,
invitus, regina, tuo de litore cessi. 460
Sed me iussa deum, quae nunc has ire per umbras,
per loca senta situ cogunt noctemque profundam,
imperiis egere suis; nec credere quivi
hunc tantum tibi me discessu ferre dolorem.
Siste gradum teque aspectu ne subtrahe nostro. 465
Quem fugis? Extremum fato, quod te adloquor, hoc est.'
Talibus Aeneas ardentem et torva tuentem
lenibat dictis animum lacrimasque ciebat.
Illa solo fixos oculos aversa tenebat
nec magis incepto voltum sermone movetur, 470
quam si dura silex aut stet Marpesia cautes.
Tandem corripuit sese atque inimica refugit
in nemus umbriferum, coniunx ubi pristinus illi
respondet curis aequatque Sychaeus amorem.
Nec minus Aeneas, casu concussus iniquo, 475
prosequitur lacrimis longe et miseratur euntem.

The souls of warriors.

Inde datum molitur iter. Iamque arva tenebant
ultima, quae bello clari secreta frequentant.
Hic illi occurrit Tydeus, hic inclutus armis
Parthenopaeus et Adrasti pallentis imago. 480
Hic multum fleti ad superos belloque caduci
Dardanidae, quos ille omnis longo ordine cernens
ingemuit, Glaucumque Medontaque Thersilochumque,
tris Antenoridas, Cererique sacrum Polyboeten,
Idaeumque etiam currus, etiam arma tenentem. 485
Circumstant animae dextra laevaque frequentes.

Nec vidisse semel satis est; iuvat usque morari
et conferre gradum et veniendi discere causas.
At Danaum proceres Agamemnoniaeque phalanges,
ut videre virum fulgentiaque arma per umbras, 490
ingenti trepidare metu: pars vertere terga,
ceu quondam petiere rates; pars tollere vocem
exiguam, inceptus clamor frustratur hiantis.

The tale of Deiphobus.

Atque hic Priamiden laniatum corpore toto
Deiphobum vidit, lacerum crudeliter ora, 495
ora manusque ambas, populataque tempora raptis
auribus et truncas inhonesto volnere naris.
Vix adeo adgnovit pavitantem ac dira tegentem
supplicia, et notis compellat vocibus ultro:
'Deiphobe armipotens, genus alto a sanguine Teucri, 500
quis tam crudelis optavit sumere poenas?
Cui tantum de te licuit? Mihi fama suprema
nocte tulit fessum vasta te caede Pelasgum
procubuisse super confusae stragis acervum.
Tunc egomet tumulum Rhoeteo litore inanem 505
constitui et magna Manis ter voce vocavi.
Nomen et arma locum servant; te,[1] amice, nequivi
conspicere et patria decedens ponere terra.'
Ad quae Priamides: 'Nihil o tibi, amice, relictum;
omnia Deiphobo solvisti et funeris umbris. 510
Sed me fata mea et scelus exitiale Lacaenae
his mersere malis; illa haec monumenta reliquit.
Namque ut supremam falsa inter gaudia noctem

1. *tĕ, amice:* semi-hiatus.

egerimus, nosti; et nimium meminisse necesse est.
Cum fatalis equus saltu super ardua venit 515
Pergama et armatum peditem gravis attulit alvo,
illa, chorum simulans, euhantis orgia circum
ducebat Phrygias; flammam media ipsa tenebat
ingentem et summa Danaos ex arce vocabat.
Tum me, confectum curis somnoque gravatum, 520
infelix habuit thalamus, pressitque iacentem
dulcis et alta quies placidaeque simillima morti.
Egregia interea coniunx arma omnia tectis
emovet, et fidum capiti subduxerat ensem;
intra tecta vocat Menelaum et limina pandit, 525
scilicet id magnum sperans fore munus amanti
et famam exstingui veterum sic posse malorum.
Quid moror? Inrumpunt thalamo, comes additur una
hortator scelerum Aeolides. Di, talia Grais
instaurate, pio si poenas ore reposco. 530
Sed te qui vivum casus, age fare vicissim,
attulerint. Pelagine venis erroribus actus
an monitu divum? An quae te fortuna fatigat,
ut tristis sine sole domos, loca turbida, adires?'
Hac vice sermonum roseis Aurora quadrigis 535
iam medium aetherio cursu traiecerat axem;
et fors omne datum traherent per talia tempus,
sed comes admonuit breviterque adfata Sibylla est:
'Nox ruit, Aenea; nos flendo ducimus horas.
Hic locus est, partis ubi se via findit in ambas: 540
dextera quae Ditis magni sub moenia tendit,
hac iter Elysium nobis; at laeva malorum
exercet poenas, et ad impia Tartara mittit.'

Deiphobus contra: 'Ne saevi, magna sacerdos;
discedam, explebo numerum reddarque tenebris. 545
I decus, i, nostrum; melioribus utere fatis.'
Tantum effatus, et in verbo vestigia torsit.

Tartarus and the sinners there suffering punishment.

Respicit Aeneas subito et sub rupe sinistra
moenia lata videt, triplici circumdata muro,
quae rapidus flammis ambit torrentibus amnis, 550
Tartareus Phlegethon, torquetque sonantia saxa.
Porta adversa, ingens, solidoque adamante columnae,
vis ut nulla virum, non ipsi exscindere bello
caelicolae valeant; stat ferrea turris ad auras,
Tisiphoneque sedens, palla succincta cruenta, 555
vestibulum exsomnis servat noctesque diesque.
Hinc exaudiri gemitus, et saeva sonare
verbera, tum stridor ferri tractaeque catenae.
Constitit Aeneas strepituque exterritus haesit.
'Quae scelerum facies? O virgo, effare: quibusve 560
urgentur poenis? Quis tantus plangor ad auras?'
Tum vates sic orsa loqui: 'Dux inclute Teucrum,
nulli fas casto sceleratum insistere limen;
sed me cum lucis Hecate praefecit Avernis,
ipsa deum poenas docuit perque omnia duxit. 565
Gnosius haec Rhadamanthus habet durissima regna
castigatque auditque dolos subigitque fateri,
quae quis apud superos, furto laetatus inani,
distulit in seram commissa piacula mortem.
Continuo sontis ultrix accincta flagello 570
Tisiphone quatit insultans, torvosque sinistra

intentans anguis vocat agmina saeva sororum.
Tum demum horrisono stridentes cardine sacrae
panduntur portae. Cernis, custodia qualis
vestibulo sedeat, facies quae limina servet? 575
Quinquaginta atris immanis hiatibus hydra
saevior intus habet sedem. Tum Tartarus ipse
bis patet in praeceps tantum tenditque sub umbras,
quantus ad aetherium caeli suspectus Olympum.
Hic genus antiquum Terrae, Titania pubes, 580
fulmine deiecti fundo volvuntur in imo.
Hic et Aloïdas geminos immania vidi
corpora, qui manibus magnum rescindere caelum
adgressi superisque Iovem detrudere regnis.
Vidi et crudelis dantem Salmonea poenas, 585
dum flammas Iovis et sonitus imitatur Olympi.
Quattuor hic invectus equis et lampada quassans
per Graium populos mediaeque per Elidis urbem
ibat ovans divumque sibi[1] poscebat honorem,
demens, qui nimbos et non imitabile fulmen 590
aere et cornipedum pulsu simularet equorum.
At pater omnipotens densa inter nubila telum
contorsit, non ille faces nec fumea taedis
lumina, praecipitemque immani turbine adegit.
Nec non et Tityon, Terrae omniparentis alumnum, 595
cernere erat, per tota novem cui iugera corpus
porrigitur; rostroque immanis voltur obunco
immortale iecur tondens fecundaque poenis
viscera, rimaturque epulis, habitatque sub alto
pectore, nec fibris requies datur ulla renatis. 600

1. *sibi.*

Quid memorem Lapithas, Ixiona Pirithoumque,
quos super atra silex iam iam lapsura cadentique[1]
imminet adsimilis? "Lucent genialibus altis
aurea fulcra toris, epulaeque ante ora paratae
regifico luxu; Furiarum maxima iuxta 605
accubat et manibus prohibet contingere mensas,
exsurgitque facem attollens atque intonat ore.
Hic quibus invisi fratres, dum vita manebat,
pulsatusve parens, et fraus innexa clienti,
aut qui divitiis soli incubuere repertis 610
nec partem posuere suis (quae maxima turba est),
quique ob adulterium caesi, quique arma secuti
impia nec veriti dominorum fallere dextras,
inclusi poenam exspectant. Ne quaere doceri,
quam poenam, aut quae forma viros fortunave mersit. 615
Saxum ingens volvunt alii, radiisque rotarum
districti pendent; sedet aeternumque sedebit
infelix Theseus; Phlegyasque miserrimus omnis
admonet et magna testatur voce per umbras:
"Discite iustitiam moniti et non temnere divos." 620
Vendidit hic auro patriam dominumque potentem
imposuit, fixit leges pretio atque refixit;
hic thalamum invasit natae vetitosque hymenaeos;
ausi omnes immane nefas ausoque potiti.
Non, mihi si linguae centum sint oraque centum, 625
ferrea vox, omnis scelerum comprendere formas,
omnia poenarum percurrere nomina possim.'

1. *cadentique:* with *-que* hypermetric.

Aeneas places the golden bough upon Pluto's threshold.

Haec ubi dicta dedit Phoebi longaeva sacerdos,
'Sed iam age, carpe viam et susceptum perfice munus;
acceleremus,' ait. 'Cyclopum educta caminis 630
moenia conspicio atque adverso fornice portas,
haec ubi nos praecepta iubent deponere dona.'
Dixerat, et pariter gressi per opaca viarum
corripiunt spatium medium foribusque propinquant.
Occupat Aeneas aditum corpusque recenti 635
spargit aqua ramumque adverso in limine figit.

The Blissful Groves of Elysium.

His demum exactis, perfecto munere divae,
devenere locos laetos et amoena virecta
Fortunatorum Nemorum sedesque beatas.
Largior hic campos aether et lumine vestit 640
purpureo, solemque suum, sua sidera norunt.
Pars in gramineis exercent membra palaestris,
contendunt ludo et fulva luctantur harena;
pars pedibus plaudunt choreas et carmina dicunt.
Nec non Threïcius longa cum veste sacerdos 645
obloquitur numeris septem discrimina vocum
iamque eadem digitis, iam pectine pulsat eburno.
Hic genus antiquum Teucri, pulcherrima proles,
magnanimi heroes, nati melioribus annis,
Ilusque Assaracusque et Troiae Dardanus auctor. 650
Arma procul currusque virum miratur inanis;
stant terra defixae hastae, passimque soluti
per campum pascuntur equi; quae gratia currum

armorumque fuit vivis, quae cura nitentis
pascere equos, eadem sequitur tellure repostos. 655
Conspicit ecce alios dextra laevaque per herbam
vescentis laetumque choro paeana canentis
inter odoratum lauri nemus, unde superne
plurimus Eridani per silvam volvitur amnis.
Hic manus ob patriam pugnando volnera passi, 660
quique sacerdotes casti, dum vita manebat,
quique pii vates et Phoebo digna locuti,
inventas aut qui vitam excoluere per artis,
quique sui memores aliquos fecere merendo:
omnibus his nivea cinguntur tempora vitta. 665
Quos circumfusos sic est adfata Sibylla,
Musaeum ante omnis; medium nam plurima turba
hunc habet atque umeris exstantem suspicit altis:
'Dicite, felices animae, tuque, optime vates,
quae regio Anchisen, quis habet locus? Illius ergo 670
venimus et magnos Erebi tranavimus amnis.'
Atque huic responsum paucis ita reddidit heros:
'Nulli certa domus; lucis habitamus opacis
riparumque toros et prata recentia rivis
incolimus. Sed vos, si fert ita corde voluntas, 675
hoc superate iugum, et facili iam tramite sistam.'
Dixit et ante tulit gressum camposque nitentis
desuper ostentat; dehinc[1] summa cacumina linquunt.

The meeting of Aeneas and Anchises.

At pater Anchises penitus convalle virenti
inclusas animas superumque ad lumen ituras 680

1. *dehinc.*

lustrabat studio recolens, omnemque suorum
forte recensebat numerum carosque nepotes
fataque fortunasque virum moresque manusque.
Isque ubi tendentem adversum per gramina vidit
Aenean, alacris palmas utrasque tetendit, 685
effusaeque genis lacrimae, et vox excidit ore:
'Venisti tandem, tuaque exspectata parenti
vicit iter durum pietas? Datur ora tueri,
nate, tua et notas audire et reddere voces?
Sic equidem ducebam animo rebarque futurum, 690
tempora dinumerans, nec me mea cura fefellit.
Quas ego te terras et quanta per aequora vectum
accipio, quantis iactatum, nate, periclis!
Quam metui, ne quid Libyae tibi regna nocerent!'
Ille autem: 'Tua me, genitor, tua tristis imago 695
saepius occurrens haec limina tendere adegit;
stant sale Tyrrheno classes. Da iungere dextram,
da, genitor, teque amplexu ne subtrahe nostro.'
Sic memorans largo fletu simul ora rigabat.
Ter conatus ibi[1] collo dare bracchia circum, 700
ter frustra comprensa manus effugit imago,
par levibus ventis volucrique simillima somno.

The souls of those who are to live again on earth.

Interea videt Aeneas in valle reducta
seclusum nemus et virgulta sonantia silvae
Lethaeumque, domos placidas qui praenatat, amnem. 705
Hunc circum innumerae gentes populique volabant;
ac velut in pratis ubi apes aestate serena

1. *ibi.*

floribus insidunt variis et candida circum
lilia funduntur, strepit omnis murmure campus.
Horrescit visu subito causasque requirit 710
inscius Aeneas, quae sint ea flumina porro,
quive viri tanto complerint agmine ripas.
Tum pater Anchises: 'Animae, quibus altera fato
corpora debentur, Lethaei ad fluminis undam
securos latices et longa oblivia potant. 715
Has equidem memorare tibi atque ostendere coram,
iampridem hanc prolem cupio enumerare meorum,
quo magis Italia mecum laetere reperta.'
'O pater, anne aliquas ad caelum hinc ire putandum est
sublimis animas iterumque ad tarda reverti 720
corpora? Quae lucis miseris tam dira cupido?'
'Dicam equidem nec te suspensum, nate, tenebo,'
suscipit Anchises atque ordine singula pandit.

The doctrine of the anima mundi *and of the soul's purification after death.*

'Principio caelum ac terras camposque liquentis
lucentemque globum lunae Titaniaque astra 725
spiritus intus alit, totamque infusa per artus
mens agitat molem et magno se corpore miscet.
Inde hominum pecudumque genus, vitaeque volantum,
et quae marmoreo fert monstra sub aequore pontus.
Igneus est ollis vigor et caelestis origo 730
seminibus, quantum non noxia corpora tardant
terrenique hebetant artus moribundaque membra.
Hinc metuunt cupiuntque, dolent gaudentque, neque auras
dispiciunt clausae tenebris et carcere caeco.

Quin et supremo cum lumine vita reliquit, 735
non tamen omne malum miseris nec funditus omnes
corporeae excedunt pestes, penitusque necesse est
multa diu concreta modis inolescere miris.
Ergo exercentur poenis veterumque malorum
supplicia expendunt: aliae panduntur inanes 740
suspensae ad ventos, aliis sub gurgite vasto
infectum eluitur scelus aut exuritur igni;
quisque suos patimur Manis. Exinde per amplum
mittimur Elysium, et pauci laeta arva tenemus,
donec longa dies, perfecto temporis orbe 745
concretam exemit labem, purumque relinquit
aetherium sensum atque auraï simplicis ignem.
Has omnis, ubi mille rotam volvere per annos,
Lethaeum ad fluvium deus evocat agmine magno,
scilicet immemores supera ut convexa revisant, 750
rursus et incipiant in corpora velle reverti.'

H

Anchises points out the future heroes of Rome.

Dixerat Anchises, natumque unaque Sibyllam
conventus trahit in medios turbamque sonantem
et tumulum capit, unde omnis longo ordine posset
adversos legere et venientum discere voltus. gen. 755

'Nunc age, Dardaniam prolem quae deinde sequatur
gloria, qui maneant Itala de gente nepotes,
inlustris animas nostrumque in nomen ituras
expediam dictis et te tua fata docebo.
Ille, vides, pura iuvenis qui nititur hasta, 760
proxima sorte tenet lucis loca, primus ad auras
aetherias Italo commixtus sanguine surget,

Silvius, Albanum nomen, tua postuma proles,
quem tibi longaevo serum Lavinia coniunx
educet silvis regem regumque parentem, 765
unde genus Longa nostrum dominabitur Alba.
Proximus ille Procas, Troianae gloria gentis,
et Capys et Numitor[1] et, qui te nomine reddet,
Silvius Aeneas, pariter pietate vel armis
egregius, si umquam regnandam acceperit Albam. 770
Qui iuvenes! Quantas ostentant, aspice, viris,
atque umbrata gerunt civili tempora quercu!
Hi tibi Nomentum et Gabios urbemque Fidenam,
hi Collatinas imponent montibus arces,
Pometios Castrumque Inui Bolamque Coramque. 775
Haec tum nomina erunt, nunc sunt sine nomine terrae.

Romulus and Augustus Caesar.

Quin et avo comitem sese Mavortius addet
Romulus, Assaraci quem sanguinis Ilia mater
educet. Viden, ut geminae stant vertice cristae
et pater ipse suo superum iam signat honore? 780
En huius, nate, auspiciis illa incluta Roma
imperium terris, animos aequabit Olympo
septemque una sibi[1] muro circumdabit arces,
felix prole virum: qualis Berecyntia mater
invehitur curru Phrygias turrita per urbes, 785
laeta deum partu, centum complexa nepotes,
omnis caelicolas, omnis supera alta tenentis.
Huc geminas nunc flecte acies, hanc aspice gentem
Romanosque tuos. Hic Caesar et omnis Iuli

1. *Numitōr.* 2. *sibī.*

progenies, magnum caeli ventura sub axem. 790
Hic vir, hic[1] est, tibi quem promitti saepius audis,
Augustus Caesar, Divi genus, aurea condet
saecula qui rursus Latio regnata per arva
Saturno quondam, super et Garamantas et Indos

Fig. 31. Cybele *turrita.*

proferet imperium (iacet extra sidera tellus, 795
extra anni solisque vias, ubi caelifer Atlas
axem umero torquet stellis ardentibus aptum).
Huius in adventum iam nunc et Caspia regna
responsis horrent divum et Maeotia tellus
et septemgemini turbant trepida ostia Nili. 800
Nec vero Alcides tantum telluris obivit,

1. *hĭc.*

Fig. 32. Vienna Cameo. The Glorification of Augustus.

fixerit aeripedem cervam licet, aut Erymanthi
pacarit nemora, et Lernam tremefecerit arcu,
nec qui pampineis victor iuga flectit habenis
Liber, agens celso Nysae de vertice tigris. 805
Et dubitamus adhuc virtutem extendere factis
aut metus Ausonia prohibet consistere terra?

The kings of Rome, and heroes of the Republic.

Quis procul ille autem ramis insignis olivae
sacra ferens? Nosco crinis incanaque menta
regis Romani, primam qui legibus urbem 810
fundabit, Curibus parvis et paupere terra
missus in imperium magnum. Cui deinde subibit
otia qui rumpet patriae residesque movebit
Tullus in arma viros et iam desueta triumphis
agmina. Quem iuxta sequitur iactantior Ancus, 815
nunc quoque iam nimium gaudens popularibus auris.
Vis et Tarquinios reges, animamque superbam
ultoris Bruti fascesque videre receptos?
Consulis imperium hic primus saevasque secures
accipiet natosque pater nova bella moventis 820
ad poenam pulchra pro libertate vocabit,
infelix, utcumque ferent ea facta minores:
vincet amor patriae laudumque immensa cupido.
Quin Decios Drusosque procul saevumque securi
aspice Torquatum et referentem signa Camillum. 825

Caesar and Pompey.

Illae autem, paribus quas fulgere cernis in armis,
concordes animae nunc et dum nocte premuntur,

heu quantum inter se bellum, si lumina vitae
attigerint, quantas acies stragemque ciebunt,
aggeribus socer Alpinis atque arce Monoeci 830
descendens, gener adversis instructus Eois!

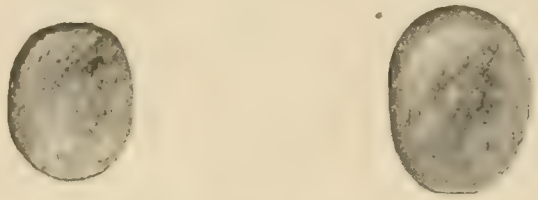


FIG. 33. CÆSAR AND POMPEY

Ne, pueri, ne tanta animis adsuescite bella,
neu patriae validas in viscera vertite viris;
tuque prior, tu parce, genus qui ducis Olympo;
proice tela manu, sanguis meus! 835
'Ille triumphata Capitolia ad alta Corintho
victor aget currum, caesis insignis Achivis;
eruet ille Argos Agamemnoniasque Mycenas
ipsumque Aeaciden, genus armipotentis Achilli,
ultus avos Troiae, templa et temerata Minervae. 840
Quis te, magne Cato, tacitum aut te, Cosse, relinquat?
Quis Gracchi genus aut geminos, duo fulmina belli,
Scipiadas, cladem Libyae, parvoque potentem
Fabricium vel te sulco, Serrane, serentem?
Quo fessum rapitis, Fabii? Tu Maximus ille es, 845
unus qui nobis cunctando restituis rem.
Excudent alii spirantia mollius aera,
(credo equidem), vivos ducent de marmore voltus;
orabunt causas melius, caelique meatus
describent radio et surgentia sidera dicent: 850
tu regere imperio populos, Romane, memento

(hae tibi erunt artes) pacique imponere morem,
parcere subiectis et debellare superbos.'

The young Marcellus, and the great grief of Rome.

Sic pater Anchises, atque haec mirantibus addit:
'Aspice, ut insignis spoliis Marcellus opimis 855
ingreditur victorque viros supereminet omnis.
Hic rem Romanam, magno turbante tumultu,
sistet eques, sternet Poenos Gallumque rebellem,
tertiaque arma patri suspendet capta Quirino.'
Atque hic Aeneas (una namque ire videbat 860
egregium forma iuvenem et fulgentibus armis,
sed frons laeta parum et deiecto lumina voltu):
'Quis, pater, ille, virum qui sic comitatur euntem?
Filius, anne aliquis magna de stirpe nepotum?
Qui strepitus circa comitum! Quantum instar in ipso! 865
Sed nox atra caput tristi circumvolat umbra.'
Tum pater Anchises lacrimis ingressus obortis:
'O gnate, ingentem luctum ne quaere tuorum.
Ostendent terris hunc tantum fata, nec ultra
esse sinent. Nimium vobis Romana propago 870
visa potens, superi, propria haec si dona fuissent.
Quantos ille virum magnam Mavortis ad urbem
campus aget gemitus! Vel quae, Tiberine, videbis
funera, cum tumulum praeterlabere recentem!
Nec puer Iliaca quisquam de gente Latinos 875
in tantum spe tollet avos, nec Romula quondam
ullo se tantum tellus iactabit alumno.
Heu pietas, heu prisca fides, invictaque bello
dextera! Non illi se quisquam impune tulisset

FIG. 34. MARCELLUS THE YOUNGER.

obvius armato, seu cum pedes iret in hostem, 880
seu spumantis equi foderet calcaribus armos.
Heu miserande puer, si qua fata aspera rumpas,
tu Marcellus eris! Manibus date lilia plenis,
purpureos spargam flores animamque nepotis
his saltem accumulem donis et fungar inani 885
munere.' Sic tota passim regione vagantur
aëris in campis latis atque omnia lustrant.
Quae postquam Anchises natum per singula duxit
incenditque animum famae venientis amore,
exin bella viro memorat quae deinde gerenda, 890
Laurentisque docet populos urbemque Latini,
et quo quemque modo fugiatque feratque laborem

Aeneas and the Sibyl return to the upper world.

Sunt geminae Somni portae; quarum altera fertur
cornea, qua veris facilis datur exitus umbris,

altera candenti perfecta nitens elephanto, 895
sed falsa ad caelum mittunt insomnia Manes.
His ubi tum natum Anchises unaque Sibyllam
prosequitur dictis portaque emittit eburna;
ille viam secat ad navis sociosque revisit;
tum se ad Caietae recto fert litore portum. 900
Ancora de prora iacitur; stant litore puppes.

NOTES

Grammatical References: A. = Allen and Greenough's *New Latin Grammar;* B. = Bennett's *Latin Grammar;* G. = Gildersleeve's *Latin Grammar;* H. = Harkness's *Complete Latin Grammar;* H. & B. = Hale and Buck's *Latin Grammar.*

BOOK I.

The Trojans reach Carthage.

The four following lines are sometimes prefixed to the *Aeneid:*

> *Ille ego, qui quondam gracili modulatus avena*
> *carmen, et egressus silvis vicina coegi*
> *ut quamvis avido parerent arva colono,*
> *gratum opus agricolis: at nunc horrentia Martis*
> [arma virumque cano,]

On these lines, see Introd. § 16. They are imitated by Milton in the opening of *Paradise Regained*, by Spenser, *Faerie Queene* 1, 1, and by Tasso, *Jerusalem Delivered* 1, 1.

modulatus: sc. *sum, tuned my song.* The line refers to the *Eclogues.*

egressus silvis: *i.e.* leaving pastoral poetry.

vicina coegi, etc.: *constrained the neighboring fields to serve the husbandman, however grasping.* This refers to the *Georgics.*

opus: accusative in apposition with the sentence. A. 397, f; G. 324; H. & B. 395.

horrentia: this word, agreeing with *arma*, shows that these four lines were written as introductory to the *Aeneid.* They were quite probably composed by Virgil, when entering upon the composition of the poem, but rejected by his literary executors in accordance with the poet's more mature judgment. In antiquity

the words *arma virumque* were regularly regarded as the opening words of the epic, and must have been so given in the first edition.

Lines 1–7.

The Poet's Theme.

The poem is an epic of war (*arma*), and its hero (*virum*) is a Trojan, who, working out the destiny (*fato*) of his people, notwithstanding terrible trials due to unfriendly gods (*vi superum*), reached Italy (*Italiam*), and founded the Roman race (*Romae*). The emphasis of this stately exordium culminates in *Romae*, but note the several important ideas which it suggests for an understanding of the poem as a whole.

1. **arma virumque**: probably no words are more commonly cited from the Latin classics than these. To take two examples, they supply a title for Thackeray's *Virginians*, Vol. II. ch. 14, and for a play of Bernard Shaw's. **virum**: note that the hero is not mentioned by name until line 92. **primus**: *first*. According to tradition, Antenor had already founded Patavium (Padua) in Cisalpine Gaul, which was not included in Italy until 42 B.C., but the fact is unimportant, and had nothing to do with the Roman race.

2. **Italiam**: acc. of the limit of motion. In prose a preposition (*ad* or *in*) would be required. A. 428, g; B. 182, 4; G. 337, N. 1; H. 419, 3; H. & B. 385, c. **fato**: belongs to both *profugus* and *venit*. **Laviniaque venit litora**: note how the more general expression (*Italiam*) is followed by the more special (*Lavinia litora*), the sense being *the Lavinian shores of Italy*. The region about Lavinium is Latium, the name Lavinium being due to Lavinia, daughter of Latinus, and wife of Aeneas. *Lavinia* is pronounced *Lavinya*, *i* (before the *a*) being treated as a consonant; A. 603, c, N.; B. 367, 4; G. 723; H. 733, 3, N. 2; H. & B. 656, 2.

3. **multum . . . alto**: *much buffeted he both by land and sea.* **multum** is used adverbially. *ille* repeats the subject *qui* for emphasis. *iactatus* is a participle, not a finite verb. *terris* and *alto* are ablatives of the place where, without a preposition. A. 429, 4; B. 228, 1, d; G. 385, N. 1; H. 485, 3; H. & B. 433, a.

4. **superum**: gen. plu., *-um* being an earlier form of *-orum*. Poetry delights in archaisms. The phrase *vi superum* is very emphatic. The power which caused so much trouble to Aeneas was no *vis humana*, but a *vis divina*. **saevae memorem Iunonis ob iram**: note the artistic arrangement, by which both adjectives precede both substantives.

5. **multa quoque et bello passus**: *much too having suffered in war also*. These words find their best commentary in the second half of the poem, which tells the story of Aeneas's warfare on Italian soil. **dum conderet urbem**: *ere he might found his city*. The *dum* clause expresses the object kept in view throughout. A. 553; B. 310, I; G. 572; H. 603, II, 2; H. & B. 507, 5.

6. **deos**: *i.e.* the *Penates*, the gods of the Trojan state, whose images Aeneas carried away from Troy. **Latio**: dative with a verb of motion. A. 428, h; B. 193; G. 358; H. 419, 4; H. & B. 375. From this word a locative expression is to be supplied with *conderet*, for the *urbs* is to be *in Latio*. **unde** = *e quo*, and referring back to *virum*, the main subject of thought throughout the paragraph. In Aeneas, of course, are embraced his followers. **Latinum**: a Latin race existed in Italy before Aeneas, but he gave the name *Latini* to the united Trojans and Latins. So in XII. 837, Jupiter assures Juno *faciamque omnis uno ore Latinos, I will make them all Latins of one speech*.

7. **Albani patres**: many of the great senatorial families of Rome, including the Julii, claimed descent from the families of Alba Longa. **Romae**: note the reference to the three stages of growth — Lavinium founded by Aeneas, Alba Longa by Ascanius, Rome by Romulus and Remus.

(In the opening verse "our author seems to sound a charge, and begins — like the clangor of a trumpet — scarce a word without an *r*, and the vowels, for the greater part, sonorous" (Dryden). Note the alliterative effects in *Laviniaque venit litora*, and in *superum saevae;* the prominence of the *t* sound in line 3, emphasizing the thought; the rhetorical repetition, called anaphora, in *multum . . . multa;* and the abundance of connectives in lines 3 and 5, suggesting an abundance of material for poetic treatment. Especially effective is the last verse with its rich vowel sounds.)

Lines 8–11.

Invocation of the Muse.

This invocation follows the regular epic method. So the Muse is invoked at the opening of both the *Iliad* and the *Odyssey*. Cf. Milton, *Paradise Lost:*

> "Of man's first disobedience, and the fruit
> Of that forbidden tree, . . .
>
> * * * * * * * *
>
> Sing, heavenly muse!"

8. **mihī**: Virgil here preserves the original quantity of the final vowel. **quo numine laeso**: *what purpose being thwarted;* ablative absolute. *numen* is the goddess's will, wish, or purpose which was set at naught. She had aimed at making Carthage greater than Rome.

9. **quidve dolens**: *or grieved at what.* A. 390, c; B. 176, 3; G. 333; H. 416, 2; H. & B. 397. **deum** = *deorum.* Cf. note on *superum*, 4.

10. **pietate**: the virtue most characteristic of the hero. See Introd. § 5. **tot adire labores**: *to face so many toils.* The expression suggests a comparison with Hercules, the hero of twelve labors, and such a comparison runs through the epic. Both Hercules and Aeneas were persecuted by Juno, both explored the world and founded cities, both visited Hades alive, and both were deified.

11. **impulerit**: subjunctive of indirect question. A. 573 ff.; B. 300; G. 467; H. 649, II; H. & B. 537, b. **irae**: sc. *sunt.* The plural of an abstract noun may give an idea of abundance. Translate as *angry passions.* For the thought, cf. Milton, *Paradise Lost* 6, 788:

> "In heavenly breasts could such perverseness dwell?"

Lines 12–33.

The Causes of Juno's Hatred.

12. **antiqua**: from the poet's point of view. **fuit**: *was*, not *is.* The tense is expressive. So in II. 325, *fuimus Troes.* **Tyrii**:

Carthage was founded by Phoenicians from Tyre. **tenuere**: sc. *eam*.

13. **Italiam contra**: an instance of anastrophe. A. 640. **Tiberina ostia**: again the general expression is followed by the more specific, as in 2. **longe**: modifying *contra*, *facing Italy far away*, Carthage and Rome being on opposite shores of the great Mediterranean Sea.

14. **dives opum**: a poetical construction. A. 349, a, d; B. 204; G. 374; H. 452; H. & B. 347. On the commerce and wealth of Carthage, see Mommsen's *History of Rome*, Vol. II. p. 27 ff. **studiisque asperrima belli**: *stern in her pursuit of war*, as seen in Rome's great Punic wars. Latin often uses a superlative where in the colder English the positive is sufficient.

15. **terris magis omnibus**: i.e. *terrarum omnium maxime*. **unam**: often used to strengthen a superlative idea.

16. **posthabita Samo**: ablative absolute. On the island of Samos was a famous temple of Juno. In connecting Juno with Carthage, Virgil identifies her with the Phoenician Astarte (Ashtaroth). Note the hiatus in *Samo hic*, which is allowed because of the caesura and the break in the sense. A. 612, g; B. 366, 7, a; G. 720; H. 733, 2; H. & B. 647. **illĭus**: thus often scanned in Virgil. **arma**: Juno is spoken of in II. 614 as armed (*ferro accincta*). She was thus sometimes represented in art.

17. **currus**: described in Homer's *Iliad* V. 720–731. **hoc regnum . . . fovetque**: *that this should be the capital of the nations is even then her aim and cherished hope.* The combination of *tendit* (intransitive) and *fovet* (transitive) is a strong expression of desire, and so governs an accusative with the infinitive. **hoc**: by attraction for *hanc* (*urbem*). A. 296, a; B. 246, 5; G. 211, 5; H. 396, 2; H. & B. 326. **si qua**: *if in any way.* **iam tum**: *i.e.* even at the time when Aeneas sailed from Troy (line 1).

19. **sed enim**: *but indeed.* There is no ellipsis; *enim* is retained in certain expressions with its original force.

20. **quae verteret**: *which would overthrow.* The verb is used in the sense of its compound *everteret*. The subjunctive is due to indirect narration and represents a future indicative. A. 580; B.

314, 2; G. 650; H. 643; H. & B. 534, 2. **arces**: for *urbem*, and implies military strength.

21. **populum late regem**: *a people of wide rule.* The *populus* is the *progenies* of 19, but the redundancy in this line and the next is pardonable, not only because the statement involved is made clear and emphatic, but also because the poet thus glorifies the *populus Romanus.* **late**: modifies the verbal idea which is prominent in *regem* (= *regnantem*).

22. **excidio**: dative of purpose. **Libyae**: possibly dative, but more probably genitive, as Servius[1] took it. **sic volvere Parcas**: *so the Fates decree;* literally, *spin* or *unwind, i.e.* the thread of destiny.

23. **belli**: *i.e.* the Trojan War.

24. **prima**: *first,* used freely for *prior, formerly,* or *of old,* and having an adverbial force.

25. **irarum**: this is the anger shown at the time of the Trojan war. For the plural, cf. *irae,* 11. **dolores**: a more specific term for *causae irarum,* which are set forth in 26–28; cf. note on *Tiberina ostia,* 13.

26. **alta mente repostum**: *deeply stored in her mind,* literally, *in her deep mind; repostum* for *repositum* by syncope.

27. **iudicium Paridis**: the famous judgment of the Trojan Paris, who awarded the golden apple, "ingrav'n 'for the most fair,'" to Venus, her rivals being Juno and Minerva. See Tennyson's *Oenone.* **spretaeque iniuria formae**: *the wrong of slighting her beauty.* The second half of the line explains the first. The genitive *formae* is appositional. A. 343, d; B. 202; G. 361; H. 440, 4; H. & B. 341. For *spretae,* see A. 497; H. 636, 4; H. & B. 608, 2. The expression has become proverbial. Thus Mrs. Humphry Ward, speaking of a young woman who took offence at the way her portrait was painted, says: "It was an odd variety of the *spretae iniuria formae*" (*Fenwick's Career,* p. 113).

28. **genus invisum**: *the hateful race,* or *her hatred for the race.* It was hated, because sprung from Dardanus, the son of Jupiter and

[1] Servius was an ancient commentator on Virgil and lived in the fourth century of the Empire.

Electra, Juno's rival. **rapti Ganymedis honores**: *the honors of the translated Ganymede*, the beautiful Trojan youth, whom an eagle carried off to Olympus to be Jove's cupbearer; *rapti* is here used in a good sense.

29. **his accensa super**: *inflamed by these (causes) besides.* The construction of 23 is resumed after the parenthesis. **iactatos**: as *iactatus* in 3.

30. **Troas**: a Greek accusative form. A. 81, 5; B. 47, 3; G, 66, 4; H. 109, 5; H. & B. 95. **reliquias Danaum**: *the remnants left by the Greeks. Danaum* is a subjective genitive. For the form, cf. *superum*, 4. In *reliquias* the first syllable is naturally short, but is lengthened to allow the word to appear in hexameters.

FIG. 35. GANYMEDE AND THE EAGLE.

31. **Latio**: ablative of separation, without preposition. A. 428, g; B. 214; G. 390, 2; H. 466; H. & B. 410, 2.

32. **actifatis**: *driven by the fates, i.e.* until they reached Italy. The fates drive them toward Latium, while Juno keeps them from it. This idea of antagonistic forces should be borne in mind. **maria circum**: cf. note on *Italiam contra*, 13.

33. **tantae molis**: *so vast a work it was*, literally, *of such effort it was. molis* is a predicate genitive of quality. A. 343, c; B. 203, 1, 5; G. 366; H. 447, 3; H. & B. 340.

(This paragraph, being expository, is comparatively free from artistic refinements. Note, however, the anaphora (*hic . . . hic . . . hoc*) in 16 and 17, combined with the strong diaeresis after the second foot in 17. Alliterations are rare, but see 18 (*tum tendit*), 26 (*manet . . . mente*), and 31 (*longe Latio*). The three slow spondees at the beginning of 32, combined with the open *a* sounds of the line, are picturesque, and the complete sentence in 33, summarizing the main theme of the poem, makes a powerful and effective close.)

Lines 34–49.

Juno plans the Destruction of the Trojan Fleet.

In true epic fashion, the poet plunges at once *in medias res.* Aeneas has already reached Sicily and is now setting sail for Italy. His earlier adventures are recounted by the hero himself in the second and third books. Cf. other epics in this respect.

35. **dabant**: *were spreading.* The imperfect is picturesque. **spumas salis aere ruebant**: note the alliterative effects. **aere**: because the prows were sheathed with bronze. **ruebant**: *were ploughing; ruere* may be used transitively in poetry.

36. **aeternum volnus**: *i.e.* the undying hatred explained in the previous paragraph. **sub pectore**: *deep down in her heart.*

37. **haec secum**: in animated narrative the verb of saying is often omitted.

mene incepto, etc.: *What! I resign my purpose baffled!* **mene**: the personal pronoun with the enclitic *-ne.* **desistere**: the infinitive of indignant exclamations; contrast the form in English, *e.g.* "O that men should put an enemy in their mouths to steal away their brains!" (Shakespeare, *Othello*). A. 462; B. 334; G. 534; H. 616, 3; H. & B. 596.

38. **Teucrorum**: the Trojans are so called as being descendants of Teucer, the first king of Troy.

39. **quippe**: ironical, *doubtless.* **Pallasne**: *-ne* is used where *num* might have been expected. *Surely Pallas could not burn up the fleet?* She surely could not do what I have failed to accomplish.

40. **Argivum** = *Argivorum*; cf. *superum*, 4, *Danaum*, 30. **ipsos**: *the men*, as contrasted with *classem.*

41. **unĭus**: *of one alone*, as opposed to *ipsos*, a number of men. For the quantity, see note on *illius*, 16. **et furias Aiacis Oilei**: *even the frenzy of Ajax, son of Oileus. Oilei* is a genitive, dependent on *Aiacis*; the *ei* is one syllable by synizesis. A. 603, c, N.; B. 367, 1; G. 727; H. 733; H. & B. 658. The second half of the line explains the first; cf. 27. On the night of Troy's fall, Ajax attacked Cassandra in the sanctuary of Minerva. The

goddess, in anger, destroyed him with his fleet when returning to Greece.

42. **ipsa**: *with her own hands*, because Jupiter was the god who properly wielded the lightning-bolts. **ignem**: the lightning.

43. **-que . . . -que** = *et . . . et, both . . . and.*

44. **illum**: *him, however.* In prose, a *sed* or *tamen* would be needed, but here the strong position is enough. The asyndeton is forcible. A. 640; B. 346; G. 473; H. 657, 6; H. & B. 305, I, a. **transfixo**: with the thunderbolt.

45. **scopulo infixit acuto**: *impaled on a sharp rock.*

46. **ast**: an archaic form, and furnishing a long syllable instead of the short *at*. It is therefore commonly used before vowels. **incedo**: 'stately tread' (Milton). The word is picturesque, denoting stateliness or majesty of movement.

47. **et soror et coniunx**: Minerva was only a daughter of Jupiter's.

48. **bella**: the plural in accord with the idea of many varied attempts to effect the destruction of the Trojans. **et**: introduces an indignant question. So in English: "And shall Trelawney die?" **quisquam**: used in a question when a negative answer is expected. A. 312; B. 252, 4; G. 317, 1; H. 513; H. & B. 276, 7. **Iunonis**: more effective than *meum* here. **adorat**: a present for a future tense, which in verbs of the first or second conjugations is a comparatively lengthy form for verse.

49. **praeterea**: *hereafter.* **honorem**: *sacrifice*, by metonymy, because it confers honor. A. 641; H. 752, 3; H. & B. 632, 9.

(In the above paragraph, note the slow spondaic rhythm of several of the lines, notably 36 and 37, in which some terrible experience for the hero is suggested. Rapid action is implied by the dactylic rhythm of 42 and 45, to which the spondaic rhythm of 44 stands in sharp contrast.)

Lines 50–64.

She visits Aeolus, the King of the Winds.

51. **nimborum**: the storm-winds. They are regarded as persons, and therefore have a native land (*patriam*), and are gov-

erned by a king. **Austris**: *south winds.* Poetry prefers specific rather than general terms. Here *ventis* might have been used; cf.

"And every shepherd tells his tale under the *hawthorn* in the dale."

52. **Aeoliam**: identified by Virgil with Lipari, the volcanic islands north of Sicily. In Homer, Aeolus dwells in a floating island. (The student should compare Homer's account of Aeolus, at the beginning of *Odyssey* X, with Virgil's.)

antro: ablative of place with preposition omitted. Cf. note on *terris* and *alto*, 3. The word is distinctly poetical, unlike *spelunca*, 60.

53. A picturesque line, sound and sense in harmony.

54. **vinclis et carcere**: *with prison bonds*, or *the restraint of a prison.* The use of two parallel simple expressions for one complex phrase is called *hendiadys; vinclis* should not be taken of actual chains. The early form (*vinclum*) is used, *vinculis* (— ◡ —) being impossible in hexameters.

55. **illi**: *but they* (the winds); cf. note on *illum*, 44. **magno cum murmure montis**: note the expressive alliteration with *m*.

56. **circum claustra**: the poet probably has in mind the Roman chariot races, the horses being confined behind the barriers until the moment of starting, when they swept forth like a whirlwind; cf. *Aeneid* V, 144–7, or *Georgics* I, 512–4. **celsa arce**: like a Greek tyrant, Aeolus occupies a citadel on lofty ground overlooking the *carcer.*

57. **sceptra**: another case of a plural used for the singular; cf *irarum*, 25. Here the plural allows the poet to substitute a short syllable for a long one.

58. **ni faciat**: sc. *hoc, but for this, surely* (*quippe*). The condition is regarded as still possible of fulfilment. The form of the condition contrary to fact might have been used, but would have been less vivid.

60. **pater omnipotens**: Jupiter. **speluncis**: cf. note on *antro*, 52.

61. **molem et montis**: *a mass of mountains.* Alliteration and hendiadys: cf. note on 54.

62. **foedere certo**: *under a fixed covenant.* Explained by *iussus*, for only when bidden was he to release them. The ablative is a form of the modal ablative. A. 418, a; B. 220, 3; G. 399; H. 475, 3; H. & B. 445.

63. **premere et laxas dare habenas**: *to tighten and loosen the reins.* **sciret**: subjunctive in a relative clause of purpose.

(This paragraph well illustrates the accommodation of sound to sense. We have alliteration in 51 (*feta furentibus*). In 53 the slow spondaic rhythm, combined with the *t* and *s* consonants, is imitative of the sounds described. In 54, besides an alliterative effect in *p* and *c* sounds, there is an intentionally harsh rhythm, due to diaeresis after *premit.* In 55, besides the laboring spondaic rhythm, we have double alliteration (*illi indignantes; magno cum murmure montis*). Alliteration of *c* heightens the effect of 56. The three successive lines, 58, 59, 60, are fashioned exactly alike, having the same succession of dactyls and spondees.)

Lines 65–80.

He promises her his Aid.

65. **namque**: gives the reason for appealing to him; *Aeolus* (*on thee I call*) *for.* **tibī**: the final vowel has its original quantity. Cf. *mihi*, 8. **divum** = *divorum.* Cf. note on *superum*, 4. **rex**: monosyllabic endings are rare in Virgil. Here it is probably due to his adopting the expression used by an older poet.

66. **mulcere**: the infinitive is used like a direct object of *dedit.* Cf. 79, 523.

67. **Tyrrhenum aequor**: the *mare Tuscum* (or *inferum*), to the north of Sicily. As *navigare* is, strictly speaking, intransitive, *aequor* is really an inner object.

68. **Ilium portans victosque Penatis**: *carrying the vanquished Penates of Ilium* (*Troy*). For the hendiadys, cf. 54, 61. For the meaning, cf. 6.

69. **incute vim ventis**: *rouse the winds to fury;* literally, *strike fury into the winds; ventis* is dative. A. 370, a; B. 187, III. 2; G. 347; H. 429, 1; H. & B. 376. **submersas obrue**: *sink and overwhelm;* a compressed idiomatic expression. In *submersas* we have an instance of prolepsis or anticipation. The form implies that

the action precedes that of *obrue*, but logically it follows. A. 640, B. 374, 5; H. 493; H. & B. 631, 11.

70. **age diversos**: sc. *eos* (the men), *drive them hither and thither; diversos*, another instance of prolepsis. The expression is literally *drive the scattered ones*, meaning, *so that they become scattered.*

71. **praestanti corpore**: *of wondrous beauty*, ablative of quality. A. 415, a; B. 224; G. 400; H. 473, 2; H. & B. 443.

72. **formā**: ablative of specification. **Deiopea**: a word of five syllables (De-i-o-pe-a); we should have expected the accusative, but the word is attracted into the relative clause.

73. **conubio**: a trisyllable, with *i* consonantal (pronounced *conubyo*). **propriamque dicabo**: *and make her thine forever.* A variation on the first half of the line. Juno herself presided over marriage as *pronuba* (cf. IV. 166).

75. **pulchra prole parentem**: *father of a fair offspring: prole* is ablative of quality.

76. **haec contra**: sc. *loquitur;* cf. note on *haec secum*, 37. **tuus quid optes explorare labor**: *thine is the task to search out thy desire; i.e.* her only task is to examine into her own desires, to see whether they should be entertained.

77. **mihi**: in strong contrast to *tuus; thy part, my duty.*

78. **tu mihi**: in strong juxtaposition. **quodcumque hoc regni**: *this kingdom, such as I have.* This expression is one of modesty. With *hoc* understand *est; regni* is a partitive genitive with *hoc*, like *id temporis*, 'that time.' **sceptra**: see note on 57. **Iovemque**: *i.e.* the favor of Jove.

79. **das accumbere**: see note on 66; *thou grantest me a place at; epulis* is dative. A. 370 and a; B. 187, III; G. 347; H. 429; H. & B. 376. Aeolus is one of the minor gods.

80. **nimborum**: governed by *potentem;* see note on *dives opum*, 14.

(Alliterative effects are seen in 68, 69, 70, 75. The broken rhythm of 70, with three diaereses, accords with the violence urged by the speaker. Juno's promise is emphasized by the spondaic beginning of three successive lines, 72, 73, 74. The lighter opening of 71 and 75 is an artistic contrast. The anaphora in 78 and 79 (*tu . . . tu . . . tu*) is strongly rhetorical. Line 80 is very resonant, and makes an effective close.)

Lines 81–101.

A Storm bursts upon the Trojans.

81. **dicta**: sc. *sunt.*

82. **impulit in latus**: *smote on its side.* The spear-thrust opens the *claustra* (56). **ac**: *and lo!* more emphatic than *et.* **velut agmine facto**: *as though an ordered band,* a military expression; *agmine facto* is an ablative absolute.

83. **data**: sc. *est.* **porta**: *exit.*

84. **incubuere**: *they sweep down upon.* The perfect (from *incumbo*) expresses rapid action. **mari**: dative. **totum**: sc. *mare.*

85. **una**: adverb. **Eurus . . . Notus . . . Africus**: all the winds are abroad at once, a poetical hyperbole. **ruunt**: *upheave,* transitive as in 35, unlike 83. **creber procellis**: *rich in storm blasts.* For *procellis,* see A. 409, a; B. 218, 8; G. 405, 3; H. 477, II; H. & B. 425.

87. **virum** = *virorum.*

88. **diem**: *daylight.*

89. **incubat**: *broods over.* Note the difference between *incubare* and *incumbere,* 84.

90. **intonuere poli**: *it thunders from pole to pole.* For the perfect tense see note on *incubuere,* 84.

91. **viris**: practically = *eis,* which is rare in verse. Virgil often uses *vir* like a pronoun.

92. **solvuntur frigore**: *relaxed with a chill (of dread)*; cf. "The night-mare Life-in-Death was she, who thicks man's blood with cold." (Coleridge, *Ancient Mariner.*) The hero, who in this line is named for the first time, is presented to us in a state of terror. But we must remember that Aeneas has passed through many previous perils, and now faces death at a time when his goal seemed almost in sight. Moreover, on him depends the fate of a whole race. See Introd. § 34.

93. **duplicis** = *ambas.* A suppliant prayed with extended hands, palms upwards. See Fig. 48, p. 330.

94. **talia voce refert**: *thus cries*, literally, *utters such things with his voice.* **O terque quaterque beati**: a translation from Homer, *Odyssey* V. 706.

95. **quis** = *quibus;* dative with *contigit.* A. 150, c; B. 89; G. 105, N. 2; H. 182, footnote 3; H. & B. 140, c. **ante ora patrum**: a pathetic touch, characteristic of Virgil.

96. **oppetere**: sc. *mortem;* literally, *to meet* (*death*).

97. **Tydide**: *thou son of Tydeus, i.e.* Diomedes. A case of apostrophe. Diomedes and Aeneas fought in single combat before Troy, and Aeneas would have been slain but for the intervention of his divine mother. See Homer, *Iliad* V. 239 ff. **mene . . . non potuisse**: *ah! that I could not!* Exclamatory infinitive construction; cf. note on 37. **occumbere**: *to fall before* (*death*); cf. II. 62. *occumbere morti.* **saevus**: *terrible, i.e.* in the eyes of his enemies.

99. **Aeacidae**: Achilles, son of Peleus, and grandson of Aeacus. **telo iacet**: *falls prostrate under the spear*, a compressed expression for *telo ictus iacet.* The present tense is natural enough, being used of what is still fresh in memory. **ingens**: of mighty stature.

100. **Sarpedon**: king of the Lycians, and ally of the Trojans. He was slain by Patroclus, the companion of Achilles, and his body was taken to Lycia for burial. See *Iliad* XVI. 580 ff., 834 ff. **ubi tot Simois**, etc.: *where the Simois hath caught up beneath his waves and sweeps onward so many shields and helms and bodies of the brave.* Cf. *Iliad* XII. 22 ff., where, however, "the many shields and helms and generations of men half divine" had fallen in the dust of the river-banks. Virgil often takes suggestions from Homer, without reproducing with precision.

(This passage has been carefully elaborated. There are numerous alliterations (81, 82, 83, 86); the sharp diaeresis in 82 coincides with the violent act of Aeolus; the leading verbs in the description of the storm are placed with strong effect at the beginning of the line (84, 87, 88, 90); an abundance of connectives (polysyndeton) is expressive of the confusion of the elements (85, 87, 88); the numerous syllables with the *r* sound echo the din (87; cf. 83, 85), and the anaphora (99 and 100) of *ubi . . . ubi . . . ubi* is very rhetorical. Note the picturesque rhythm, especially of 86 and 92.)

Lines 102–123.

The Fury of the Gale Increases.

102. **iactanti**: sc. *Aeneae; as he flung forth such words.* Dative of reference. A. 378, 2; B. 188; G. 350; H. 425, 4; H. & B. 369. **stridens Aquilone procella**: *a gale howling from the north. Aquilone*, ablative of place whence. The winds mentioned above (85) were all more or less from the south. Now comes the counter-blast from the north.

103. **velum adversa ferit**: *strikes the sail full in front; adversa* (lit. *facing*) agrees with *procella*, though adverbial in sense.

104. **avertit**: *swings round*, intransitive use.

105. **dat latus**: *presents the side* (*of the ship*). **cumulo**: *in a heap*, modal ablative. **aquae mons**: cf. note on *rex*, 65. Here the monosyllabic ending is onomatopoetic, being expressive of the fall of water.

106. **hi . . . his**: *some . . . to others;* the crews of different ships are referred to.

107. **furit aestus harenis**: *the surges seethe with sand* (Billson). The sands are hurled about by the water; *harenis* is ablative of means.

108. **tris**: i.e. *navis.* **abreptas torquet**: cf. *correpta volvit* (100, 101).

109. **Aras**: *Altars*, a name given to a rocky reef off the African coast.

110. **dorsum**: in apposition with *Aras.* The word properly means an animal's back. There are at least a dozen Hog Islands in the United States. See *Century Atlas.*

111. **in brevia et syrtis**: *on the shallows and sand banks.* The famous Syrtes (Gulfs of Cabes and Sidra), possibly referred to here, are considerably to the east of Carthage, but poets are often vague in their geographical references. **miserabile visu**: *miserabile* is an accusative, in apposition with the sentence. A. 397, f; G. 324; H. & B. 395. For *visu*, see A. 510; B. 340, 2; G. 436; H. 635, 1; H. & B. 619.

113. **unam**: sc. *navem*. **Oronten**: a name not found in Homer, but coined by Virgil.

114. **ipsius**: Aeneas, who, as the *pius* hero, feels for his suffering followers. See Introd. § 5, and cf. *ante ora patrum*, 95. For the quantity of *ipsĭus*, cf. *illĭus*, 16. **a vertice**: *toppling*. The prepositional phrase is equivalent to an adjective and so qualifies a substantive. This use is comparatively rare, and is largely due to Greek influence.

115. **excutitur**: sc. *e navi*. **pronusque magister volvitur in caput**: *and the steersman is hurled forward headlong*, i.e. *head foremost*.

116. **ast**: cf. note on 46. **illam**: the ship.

117. **torquet agens circum**: *whirls round and round; circum* belongs to both verbs.

118. **apparent rari**: *men are seen here and there*. An amusing application of this verse is made by Scott in his *Heart of Midlothian* (preliminary chapter).

119. **arma virum**: *i.e.* light shields and leather helmets. The addition of *virum* prevents us from taking *arma* in the sense of *armamenta*, the gear of a ship.

120. **Ilionei**: the *ei* is one syllable by synizesis; see note, line 41. The Ilioneus of Homer was killed in the Trojan War. So too Abas.

121. **qua**: i.e. *eam, qua*. **vectus**: sc. *est; sailed*.

122. **vicit hiems**: *the storm overcame*. **laxis** = *laxatis*, the construction being an ablative absolute.

123. **accipiunt**: the metaphor is taken from a conquered city which surrenders and receives its foes within its walls; cf. *vicit* and *inimicum*. **imbrem**: here of the *sea*, but usually of *rain*. **rimis**: *with chinks*, ablative of attendant circumstances.

(In this description, onomatopoetic effects are secured in *stridens* (102), of the howling gale, and in *rapidus vorat aequore vertex* (117), where the *r* and *v* sounds are prominent. Dactylic and spondaic rhythms are used with artistic variation, cf. 104 with 105. The latter line has a strong pause after the first foot, and closes with an abrupt monosyllable, in keeping with the thought. Line 106, again, has the spondaic rhythm, which continues into 107, the latter half of which becomes dactylic, when the angry swirl is described. In 115 and 116 the abrupt diaeresis after the second foot accords with the violence depicted. The slow spondaic movement of 118 is in striking contrast

with the accelerated rhythms which precede and follow. Anaphora (106, *hi . . . his;* 108–9, *saxa . . . saxa;* 120, *iam . . . iam;* 121, *et qua . . . et qua*) and alliteration (103, *ferit fluctus;* 122, *laxis laterum;* 123, *inimicum imbrem*) are conspicuous both at the beginning and at the close of the paragraph.)

Lines 124–141.

Neptune rebukes the Winds.

124. magno misceri murmure: *is in the turmoil of a loud uproar; murmure* is a modal ablative.

125. emissam: sc. *esse.*

126. stagna: *still waters, i.e.* the water at a great depth. **refusa**: sc. *esse, upheaved.* **vadis**: ablative of separation; A. 400; B. 214; G. 390, 2; H. 464; H. & B. 408 ff. **alto prospiciens**: *gazing out over the deep. alto* is most naturally taken as ablative of the place where. *prospiciens* is not a verb of motion, and the dative would mean, 'caring for the deep.'

127. placidum caput: however angry, the god is outwardly serene.

129. caeli ruina: *the falling heavens;* literally, *the downfall of the sky,* a bold expression.

130. nec latuere, etc.: *nor did the wiles of Juno escape her brother.* As soon as he saw the Trojans, he knew what was wrong. Neptune and Juno were children of Saturn.

Fig. 36. Neptune.

131. **dehinc**: one syllable, by synizesis; cf. note on 120.

132. **tanta generis fiducia vestri**: note the careful chiastic order. The alliteration in *tanta tenuit* emphasizes the irony. **generis vestri**: the winds were sons of Aurora and the Titan Astraeus, who had rebelled against Jupiter.

133. **iam . . . audetis**: *i.e.* unruly as you have been, *do you now dare?* **caelum terramque miscere**: proverbial of general confusion, yet used here almost in a literal sense. **meo sine numine**: *without commands of mine.*

134. **tantas tollere**: note the alliteration, similar to that in 132. **moles**: *confusion.* We shall find the word thus used in connection with this very scene in V. 789.

135. **quos ego —**: *whom I'll —.* This is the most familiar instance in Latin of the figure called aposiopesis, common in passionate outbursts. A. 641; G. 691; H. 751, 1, N. 1; H. & B. 632, 16. **praestat**: *it is better.*

136. **post**: adverb; *another time.* **non simili poena**: *with no like penalty*, i.e. *very different*, by the figure called litotes; cf. "a citizen of no mean city." The only *poena* at this time is the rebuke. A. 326, c; B. 375, 1; G. 700; H. 752, 8; H. & B. 632, 1.

137. **regi vestro**: *i.e.* Aeolus.

138. **non illi**: note the emphatic position of these important words, which are contrasted with *sed mihi.*

139. **sorte datum**: sc. *esse.* According to the myth, Jupiter, Neptune, and Pluto divided the empire of their father Saturn by lot. See *Iliad* XV. 187 ff.

140. **vestras domos**: *home of you and yours.* **se iactet**: *let him lord it.*

(In the above passage, the striking alliteration of the opening line is descriptive of the storm. The rhythm of 127 is suggestive of the peaceful bearing of the god. The slow opening of 128 accords well with the thought. In 132 the dactylic rhythm indicates impatience. Note, too, the alliteration. In the next two lines the movement becomes slower, as the god's deep indignation finds utterance. The very slow rhythm of 134 is accentuated by the double alliteration (*abba*). Note, too, the slow movement after the dactyl and strong pause in 135.)

Lines 142–156.

He stills the Waves.

142. **dicto citius**: *sooner than his word, i.e.* ere his order was given.

144. **Cymothoe**: a Nereid or sea-nymph. **Triton**: Neptune's trumpeter. Cf. Wordsworth's

> "Or hear old Triton blow his wreathèd horn."

simul adnixus: *with common effort.*

145. **navis**: see 108. **ipse**: *the god himself.*

146. **aperit**: *i.e.* makes a way through.

148. **ac veluti**: *and just as.* *ac* connects the whole paragraph with what precedes. This famous simile, drawn from a Roman mob, is remarkable as illustrating nature (or a god of nature) by means of man, instead of the opposite. The central figure in the picture is one with whom even a god may fitly be compared, and indicates the true Roman reverence for the great and good citizen. **magno in populo**: *in a great nation,* such as Rome.

149. **seditio**: *riot.* **animis**: *in their minds* or *inwardly.* Local ablative.

150. **arma**: *i.e.* the *faces et saxa.*

151. **pietate**: *goodness* or *noble character.* See Introd. § 5. **gravem**: *gravitas* was one of the qualities most admired by the Romans. **si forte virum quem**: *if haply some man.* *quem* is the indefinite pronoun often used after *si, nisi, ne, num.* A. 149, b; B. 91, 5; G. 315; H. 186; H. & B. 276, 1.

152. **conspexere**: plural, notwithstanding *volgus* (149), because the individuals are thought of.

154. **sic**: corresponding to *veluti* (148). **aequora prospiciens**: *looking forth upon the waters;* cf. *alto prospiciens,* 126–7.

155. **genitor**: so Neptune is called *pater* in V. 14. **caeloque invectus aperto**: *riding under a clear sky; caelo,* ablative of attendant circumstance. Neptune does not ride through the sky, but over the water. *invectus* has a present meaning. A. 491; B 336, 5; G. 282, N.; H. 640, 1; H. & B. 601, 2.

156. **flectit, dat**: historical presents. **curru dat lora secundo**: *gives (free) reins to his willing car. curru*, a dative form. *secundo*, literally, *following* or *offering no resistance.*

(Note the adaptation of sound to sense in the smooth line 147 and the harsh verse 154. In the former the liquid *l* is prominent, in the latter the hard *c*. In the former dactyls and spondees alternate (as also in 148, 153, 156), in the latter the sudden pause at the end of the fourth foot (bucolic diaeresis) emphasizes the pause in the action. In 152 note the striking alliteration and the prominence of the *s* sound.)

Lines 157–179.

Aeneas lands on the Coast of Libya.

157. **defessi**: *de* as prefix is intensive.

Aeneadae: *followers of Aeneas.* The patronymic is used in an extended sense.

quae proxima litora: sc. *sunt. litora* is a nominative case attracted into the relative clause. A. 307, b; B. 251, 4; G. 616; H. 399, 5; H. & B. 284, 6.

159. **est in secessu longo locus**: the substantive verb often stands first in descriptions. The place here described is probably imaginary. Robert Louis Stevenson found its duplicate in the Bay of Oa in Tutuila (now American territory), which he describes as "a bay of the *Aeneid*" and "Virgil's bay," where he "feasted on solitude, and overhanging woods, and the retiring sea." (Life of Stevenson, by Graham Balfour, pp. 118, 120, in the chapter on *South Sea Cruises.*) **secessu longo**: *in a deep inlet.* **portum efficit**: *makes a perfect harbor. efficit* is stronger than *facit.* The island lies across the entrance of the inlet.

160. **ab alto**: cf. note on *a vertice*, 114.

161. **inque sinus**, etc.: *parts into receding ripples.* So in *Georgics* IV. 420, where the wave dashes against a rocky shore, and there is no inlet with 'retired nooks,' which is the sense given by some to *sinus reductos* here. The whole expression is a variation on *omnis ab alto frangitur (unda).* Cf. 27.

162. **hinc atque hinc**: *on either side* **rupes**: sc. *sunt.* A line

of rocky cliffs (*rupes*) terminates on either side of the harbor in two similar (*gemini*) peaks or crags (*scopuli*). **minantur in caelum**: *loom up toward heaven.*

164. **tuta silent**: *are safe and still.* **tum**: *then too*, or *further*, introducing a fresh point in the description. **silvis scaena coruscis**: *a scene of shimmering woods.* *silvis* is an ablative of quality. The *scaena* is properly the *scene* or back wall of a Roman stage, the *rupes* corresponding to the side walls of the theatre. *coruscis* is used of the waving tree-tops gleaming in the sunlight.

165. **horrentique**, etc.: *and a grove overhangs, dark with gloomy shade.* Virgil carefully contrasts the dark grove with the sunny tree-tops. He was the son of a forester, and in many places shows a deep interest in the woods. See Introd. § 2.

166. **fronte sub adversa**: *under the brow* (of the cliffs) *facing one, i.e.* as one enters the harbor.

167. **dulces**: i.e. *fresh.* **vivo**: *natural, i.e.* untouched by man.

168. **nympharum domus**: *i.e.* a place so beautiful that nymphs might fitly dwell there. So in Rome, a fountain of running water, with a costly basin and beautiful surroundings, was known as a *Nymphēum.* **fessas navis**: by a natural personification the ships are regarded as living things. We, too, personify ships in everyday speech, saying "she sails," etc.

169. **ancora**: a slight anachronism, as stones, not anchors, were used in the Homeric days.

171. **numero**: there were twenty in all, according to 381. **subit**: *take shelter.*

172. **optata** = *quam optaverant, which they had prayed for*, a sense which *optare* often has. **potiuntur harena**: for the construction see A. 410; B. 218, 1; G. 407; H. 477, I; H. & B. 429.

173. **sale tabentis**: *drenched with brine; tabentis* is a strong word, suggesting defilement or pollution.

174–176. In these three lines Virgil describes the early process of making fire. First a spark is struck from flint. Secondly, the tinder is ignited (*succepit . . . dedit*). Thirdly, the ignited fuel is waved violently in the air, until the smouldering fire bursts into a flame.

R. J. Bonner (*Classical Journal*, Jan., 1906) elucidates this passage and compares the practice of the North American Indian, by whom "the smouldering punk was enclosed in a bundle of frayed cedar bark, if possible, and waved rapidly to and fro until it burst into flame." **silici**: A. 381; B. 188, 2, d; G. 345, R. 1; H. 427; H. & B. 371, b. **succepit**: an archaic form for *suscepit*. For the meaning, see Vocabulary. The metaphor from infancy is continued in *nutrimenta*, used of leaves, twigs, etc. **rapuit**: used of rapid motion to and fro, as (metaphorically) in IV. 285, *animum in partisque rapit varias, hurries his thoughts in various directions.*

177. **Cererem**: by metonymy for *frumentum*, the goddess of grain for the grain itself. So *cerealia arma*, or *implements of Ceres*, for the mill, pestle, mortar, etc. Thus homely subjects are dignified.

178. **fessi rerum**: *weary of trials.* Poetic use of the genitive. **receptas**: *rescued.*

179. **torrere et frangere**: in preparing meal, the grain was commonly steeped, then parched, then crushed. Here the grain needed no steeping, being wet already. **saxo**: used probably of a stone pestle and mortar. In California one may often see stones hollowed out by the early Indians for the bruising of acorns, and one large rock will often have many such hollowed places.

(In 161 the diaeresis after *frangitur* and the alliteration echo the sense. The three opening spondees of 162 harmonize with the idea of vastness, while the sense of isolation is well expressed in the spondees of 170, and the strong diaeresis of 171. Note the alliteration in 159, 164, 169, 174, 176, 177, 179.)

Lines 180–207

Aeneas slays Seven Deer.

180. **interea**: while the rest are concerned about commonplace matters, the hero is busy with weightier ones. **omnem prospectum**: *a view in all directions.*

181. **pelago**: locative ablative. **Anthea si quem videat**: *in case he may see something of Antheus;* literally, *some Antheus. Si videat* is a conditioual clause, to be taken as virtual oblique narra-

tion. The hero's thoughts are reported. The clause resembles an indirect question, '(to see) if he may,' etc., but genuine indirect questions with *si* (unlike 'if' in English and εἰ in Greek) are comparatively rare, and almost confined to colloquial style. A. 576, a; B. 300, 3, a; G. 460, 1, b; H. 649, II, 3; H. & B. 582, 2, b.

182. **Phrygias**: *i.e.* Trojan. **biremis**: an anachronism. Only ships with one bank of oars were known in the Homeric days.

183. **arma Caici**: at the stern were hung up the *far-gleaming shields* (*fulgentia longe scuta*, VIII. 92). Therefore to say *arma Caici*, instead of *Caicum* alone, adds a picturesque touch.

184. **navem nullam, tris cervos**: note the chiasmus and the asyndeton to point the contrast; cf. note on 44. A. 598, f; B. 350, II, c; G. 682, R.; H. 662; H. & B. 628.

186. **vallis**: the plural is used probably of the parts of a single valley.

187. **hic**: the adverb, with temporal force.

188. **fidus quae tela gerebat Achates**: introduced, as savoring of heroic times. Thus as Hercules had his faithful armor-bearer Hylas and Achilles his Patroclus, so Aeneas has his *fidus Achates*. The expression has long been proverbial. Thus in Thackeray's *Virginians* (Vol. II. ch. 32) George calls Sampson his *fidus Achates*. *tela* is attracted into the relative clause; cf. 157.

189. **capita alta ferentis**, etc.: *carrying their heads high with branching antlers*.

190. **volgus**: *common herd*, object of *sternit*.

191. **miscet agens**: *routs, driving*, or *drives in rout*. **turbam**: no longer an *agmen* (186), but a disordered host.

192. **prius . . . quam**: often separated, but hardly a case of *tmesis*. See A. 434; B. 291; G. 574; H. & B. 507, 4, footnote.

193. **fundat**: for the mood see A. 551, b, N. 2; B. 292; G. 577, 2; H. 605; H. & B. 507, 4. The subjunctive is used because Aeneas aims at or designs this result. **humi**: locative.

194. **hinc**: *after this*. **in** = *inter, among*. The hero provides generously for his followers.

195. **deinde**: *next*, with *dividit* (197). It is in an unusual position. **cadis onerarat**: *had stowed in jars*. *cadis* is an ablative of place.

A more natural construction would have been *vino cados onerarat*, 'had laden the jars with wine,' but poetry favors unusual turns of expression. (In view of the meaning of *onerare*, it is unnatural to take *cadis* as a dative.)

196. **litore Trinacrio**: *i.e.* Sicily. **heros**: *like a hero.* Note the emphatic position. Virgil is anxious to reproduce the tone of the heroic age. Homer's heroes often give presents to their guests.

198. **neque enim**, etc.: *for we have not been ignorant heretofore of evils.* *neque* almost = *non*, but strictly 'for not before this either,' etc. **sumus ante**: an adverb of time with a present tense (to be translated by a perfect) is a common idiom in most languages, though not in English. A. 466; B. 259, 4; G. 230; H. 533; H. & B. 485.

199. A line famous for its depth of expression. Note the feminine caesura and the alliteration (*dabit deus*).

200. **Scyllaeam rabiem**: *the fury of Scylla.* She was a monster who was said to dwell in the Straits of Messina. See III. 431 ff., and Homer, *Odyssey* XII, 73 ff. **penitus sonantis**: *deep-echoing; i.e.* the barking of Scylla's dogs echoes through the caverns.

201. **accestis**: shortened by syncope for **accessistis.** Such forms (used by Virgil only in speeches) are admitted as archaisms. **Cyclopia saxa**: the rocks amid which the Cyclopes (plural) dwelt. See III. 655 ff.

202. **experti**: sc. *estis.*

203. **mittite** = *omittite*, as often. **forsan et haec**, etc.: *perchance even this 'twill some day be a joy to recall.* This famous and much quoted line is suggested by a passage in the *Odyssey* (XII. 208 ff.), where, after they have escaped from the Sirens and are approaching Scylla and Charybdis, Odysseus thus counsels his men: "My friends, since not heretofore have we been unversed in evils (see 198), truly this is no greater woe besetting us than when the Cyclops penned us in his hollow cave by might and main; yet even from there, by my valor, my council and wit, we escaped, and some day, methinks, this trial we shall

remember." In another Homeric passage (*Odyssey* XV. 400) Eumaeus says: "Even in sorrows a man finds delight in the after time, when he has suffered much, and wandered much abroad." These literary reminiscences, far from detracting from Virgil's genius, are a source of pleasure in a cultivated age, just as Tennyson's many "Homeric echoes" give delight to educated readers. See Introd. § 26.

205. **tendimus**: sc. *iter, we are pursuing our way.* **in Latium**: Aeneas is not supposed to know anything at this point about Latium. The slight blemish would probably have been removed, if Virgil could have revised his poem. See Introd. § 15.

206. **fas**: sc. *est, 'tis destined.*

207. The spirit displayed here is that of Stoicism, which well accords with Roman character.

(In 181 the bucolic diaeresis, aided by alliteration of *p* sounds, accords with the note of expectancy. In 184 there is a tone of disappointment in the spondaic rhythm, while in 186 the same rhythm is picturesque (*longum . . . agmen*). The prevailing dactyls of 193–7 are joyful.

The Stoical appeal (198–207) shows careful, artistic structure. Four successive lines (199–202) open with a spondee, a recognition of the sorrows referred to, but the dactyls which commonly follow are expressive of the hope, which the men are urged to entertain. In 203, the opening dactyl, followed by a strong pause, emphasizes the appeal. The two following lines strike a hopeful note in the opening dactyls, but the tone cannot be maintained, and the spondaic rhythm, so striking in 206–7, merely reflects the idea that the cheerful tone is feigned (see 209).

Alliteration is to be noted in 181 (*p*), 182 (*v*), 183 (*c*), 197 (*d* and *m*), 199 (*d*), 200–1 (*s*), 206 (*r*), 207 (*s*). Note the anaphora in 198–9 (*o . . . o*), 200–1 (*vos et . . . vos et*), 204 (*per . . . per*).)

Lines 208–222.

The Trojans mourn for the Lost.

209. **spem simulat, premit dolorem**: note the effective asyndeton, and chiastic order.

210. **illi**: *i.e.* the followers of Aeneas. **praedae**: dative of purpose.

211. **tergora**: *hides.* **viscera**: *flesh.*

212. **pars . . . secant**: the subject is collective, and equivalent to *alii* (as in 213). It may therefore take a plural verb. **trementia**: *quivering*, indicating their haste.

213. **aëna**: sc. *vasa, brazen kettles*, for boiling some of the meat. Though Homer makes no reference to boiled meat, it is probably known to all primitive peoples.

214. **viris**: from *vis.* **fusi**: *stretched out.*

215. **implentur**: *take their fill.* The voice is really middle or reflexive (= *fill themselves*), not passive. **Bacchi**: *wine;* cf. note on *Cererem*, 177. For the case, see A. 356; B. 212; G. 383; H. 458, 2; H. & B. 347.

216. **mensae remotae**: sc. *sunt, when the meal was over. mensae* is used by metonymy for the food itself. So *mensae secundae* = dessert. Of course the shipwrecked Trojans had no tables.

217. **requirunt**: *they sorrow for*, properly *miss, feel the want of.* Note the prominence of *o* sounds in the expression of woe. Cf. Tennyson's little poem, "Frater Ave atque Vale."

218. **inter**: placed by anastrophe after the nouns it governs; cf. *contra*, 13. **seu . . . sive**: in prose, *utrum* or *-ne . . . an.*

219. **extrema pati**: *suffer the last (doom)*, a euphemism for death. **nec iam**: *and no longer.* **vocatos**: *when called.* The *conclamatio*, or three-fold call upon the dead, was a solemn feature of Roman funeral rites. In this line, the two cases of feminine caesura, viz. *extrema* | *pati* and *exaudire* | *vocatos*, assist in the expression of pathos.

220. **praecipue**: *above all*, modifying *gemit*, not *pius.* **pius**: see Introd. § 5.

221. **secum**: literally, *with himself*, hence *silently.* The grief of Aeneas is unexpressed. We are to recognize it as even more sincere than that of the rest.

222. **fortem . . . fortem**: the repetition has a pathetic effect. Both were brave men, and both are gone.

Lines 223–253.

Venus intercedes with Jupiter.

223. **finis erat**: *all was ended*, viz. their mourning.

224. **velivolum**: *sail-winged*, a purely ornamental epithet. The compound is inherited by Virgil from older writers. In classical Latin the coining of fresh compounds is avoided. **iacentis**: *outspread.*

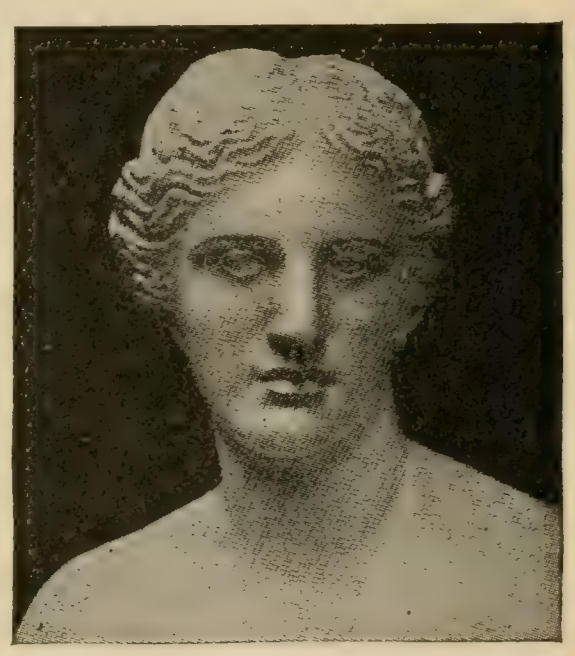


Fig. 37. Venus di Milo.

225. **sic**: i.e. *sic despiciens.* It gathers up the previous clause and may be rendered, *looking stood.* **vertice caeli**: *on heaven's height.*

226. **regnis**: ablative of place.

227. **atque**: *and lo!* This is often the force of *atque.* cf. *ac*, 82. **talis**: explained best by Servius[1] as *de rebus humanis.*

228. **tristior**: *somewhat sad*, an unusual condition for the laughter-loving goddess. On the force of the comparative see A. 291, a; B. 240, 1; G. 297, 2; H. 498; H. & B. 241, 2. **oculos suffusa**: *her eyes filled (with tears).* The accusative is really the direct object of the passive participle, which is used with a middle or reflexive force, a construction strongly influenced by Greek usage. A. 397, c; B. 175, 2, d; G. 338, 2; H. 407; H. & B. 390, b. Virgil often carries the construction beyond logical bounds.

229. **O qui regis**: *O thou that rulest.*

230. **terres**: *causest them terror.* This has really the same object as *regis*, viz. *res.*

231. **quid tantum**: *what great offence.* **Aeneas**: sc. *potuit*, from *potuere*, 232.

[1] See the note at the foot of p. 192.

232. **quibus**: dative of disadvantage, with *clauditur*. A. 367; B. 187, II, a; G. 346; H. 426, 1; H. & B. 362. **funera**: *disasters*.

233. **ob Italiam**: *because of Italy, i.e.* because Juno tries to keep them from Italy. **clauditur**: the indicative, used where the subjunctive of characteristic might have been employed, emphasizes the fact.

234. **hinc**: *from these, i.e.* Aeneas and the Trojans. **olim volventibus annis**: *some day, as the years rolled on.*

235. **fore**: infinitive of indirect narration, governed by *pollicitus* (237). **revocato a sanguine Teucri**: added to explain *hinc*. Teucer was the first king of Troy, and his line is to be restored.

236. **terras omnis**: used in three other passages in Virgil (V. 627, VIII. 26, IX. 224), but for *omni* (with *dicione*), as given by some Mss., no parallel can be found. **tenerent**: represents the future indicative of direct narration.

237. **pollicitus**: sc. *es*. Servius distinguishes *polliceri* from *promittere* thus: "pollicemur sponte, rogati promittimus." The strong pause after *pollicitus* gives emphasis to the statement. **sententia**: *purpose.*

238. **hoc**: *with this promise.* **equidem**: *to be sure.*

239. **solabar**: *I sought comfort for. solari* is poetical for *consolari*, which Cicero often uses with an impersonal object, *e.g. dolorem, egestatem, brevitatem vitae*, etc. **fatis contraria fata rependens**: literally, *with fates balancing (offsetting) hostile fates. fatis* is not dative, but ablative of instrument; cf. Ovid (*Tristia* 3. 11. 49), *ut munus munere penses. fatis* means the happier future promised; *fata*, the past misfortunes.

240. **nunc**: *but now;* effective asyndeton.

242. **Antenor**: cf. note on *primus*, 1. **mediis elapsus Achivis**: *i.e.* at Troy.

243. **Illyricos sinus**: *Illyrian gulfs, i.e.* the Adriatic along the shores of Illyricum. Its navigation is troublesome.

244. **Liburnorum**: a savage people, living in Illyricum. **superare**: *to pass.* **Timavi**: the small river Timavus flows into the Adriatic near Trieste.

245–6. **unde**, etc.: *from which through nine mouths, with a mountain's*

mighty roar, it comes a bursting sea and with a resounding flood buries the fields. The Timavus, which rises in the Julian Alps, after flowing for eighteen miles underground, reappears in several springs and then pursues a short but swift course to the Adriatic. **unde** = *a quo fonte.* **per ora novem**: *i.e.* the springs where the subterranean stream reappears. **vasto cum murmure montis**: the water would burst forth with great violence at the time of a flood. This flood is here called *mare proruptum*, which at times spreads over the surrounding meadows (*arva*).

247. **Patavi**: *i.e.* Padua, some twenty miles west of Venice. The genitive is appositional, like *formæ*, 27.

248. **nomen**: the people were called *Veneti* (hence *Venice*), but the name here alluded to is probably *Trojan*, inasmuch as Livy says that the *pagus Troianus* was so called because *Troia* was the place where Antenor first landed. **arma . . . fixit**: *i.e.* he dedicated his arms in a temple, a sign that his warfare was over, and he could live in peace.

249. **nunc . . . quiescit**: *settled in tranquil peace he enjoys rest.* The words are used, not of the peace of death, but of rest from toil and danger. **compostus**, a syncopated form of *compositus;* cf. *repostum*, 26.

250. **nos**: *but we*, effective asyndeton (cf. note on 240), the word being strongly contrasted with *Antenor*, 242. Venus identifies herself with Aeneas. **caeli . . . arcem**: *the heights of heaven, i.e.* immortality. Aeneas, according to tradition, was deified, and taken up alive into heaven. **adnuis**: *thou dost promise.* The word involves a reference to the solemn nod of assent, with which Jupiter could shake Olympus; cf. IX. 106, *adnuit, et totum nutu tremefecit Olympum.*

251. **infandum**: *O shame unspeakable!* an accusative of exclamation. **unius**: Juno.

253. **hic**: for *hoc*, but attracted by the predicate noun **honos**; cf. note on *hoc*, 17. **honos**: *reward.* **sceptra**: *empire;* cf. note on 57.

(Note how carefully Virgil elaborates the contrast between Antenor and Aeneas. Antenor's name (242) is not qualified, but Aeneas is

meus Aeneas (231), and identified with Venus (250, *nos, tua progenies*). No followers of Antenor are mentioned, but the fate of Aeneas involves the Trojan people (232). To Antenor no assurances were given, but to Aeneas the most solemn promises. Antenor escaped from his foes (242), and in safety (*tutus*, 243) went to a more inaccessible and inhospitable country than Aeneas aims at (243–6), yet founded a city (247), and is now settled in peace (249). Aeneas and the Trojans have suffered terrible disasters (232), are still pursued by misfortune (240), have lost their ships (251), are kept far from the promised land of Italy (252), and are even, it would seem, barred from the whole world (233). Besides asyndeton (240, 249 (*nunc*), 250), and anaphora (231–2, 234–5, 236) note the effective alliteration in 245 (*m*), 246 (*p*), and 249 (*p*).)

Lines 254–296.

Jupiter's Prophecy.

254. **olli**: an archaic form for the dative *illi;* cf. the adverb *olim.*

255. **serenat**: in antiquity Jupiter was known not only as Jupiter Pluvius (god of rain), but also as Jupiter Serenus or Serenator (god of a clear sky).

256. **libavit**: *gently kissed.* **natae**: unnecessary, in view of *olli*, 254, but inserted with a delicate touch. It is the affection of a father for a daughter. **dehinc**: monosyllable by synizesis; cf. *deinde*, 195.

257. **metu**: dative; cf. *curru*, 156. **Cytherea**: Venus was called the Cytherean, because she sprang from the sea-foam near the island of Cythera, south of Greece. **tuorum**: *of thy people.*

258. **tibi**: ethical dative. A. 380; B. 188, 2, b; G. 351; H. 432; H. & B. 372. **urbem et promissa Lavini moenia**: both *promissa* and *Lavini* belong logically to *urbem* as well as to *moenia.* Note the quantity of *Lăvini* as compared with *Lāvinia*, 2. So *Ītalus* and *Ĭtalus.* In poetry there is considerable freedom in the quantities of proper names.

259. **sublimem . . . caeli**: cf. note on *caeli . . . arcem*, 250.

260. **magnanimum**: used by Cicero. See note on *velivolum*, 224. **neque me sententia vertit**: the answer to the question in 237.

261. **Hic tibi**: *this thy son lo! tibi* is ethical dative. Cf. *tibi*, 258.

The pronouns are made emphatic through being placed side by side. *Thou* shalt see *him* as victor. **remordet**: the prefix is intensive, *deeply*.

262. **longius et volvens**: *and further unrolling* (*the scroll*). The secrets of fate are conceived as written on a roll. *volvens* = *evolvens;* cf. our word *volume*. **movebo**: *will reveal.*

263. **bellum ingens**: the second half of the *Aeneid* is mainly devoted to this subject. **Italia**: ablative of place where.

264. **moresque viris et moenia ponet**: *and for his people will set up laws and city walls.* The phrase *mores et moenia* (note the alliteration) expresses both (*moenia*) the outward and visible sign, and (*mores*) the inward spirit of a settled community. Though *mores ponere* is a rare expression, *leges ponere* is common.

265. **dum**: *until.* **viderit**: future perfect. A. 553, N. 2; B. 293, III; G. 571; H. 603, II; H. & B. 507, 5, a.

266. **ternaque . . . subactis**: *and thrice the winters have passed in camp over the conquered Rutulians: i.e.* after conquering the Rutulians Aeneas spends three winters in camp before founding Lavinium. **terna** (in prose *trina*), because *castra* (understood with *hiberna*) is a noun used only in the plural. A. 137, b; B. 81, 4, b; G. 97; H. 164, 3; H. & B. 247. *Rutulis* is probably a dative of reference, a construction common in Greek with expressions of time; cf. *iactanti*, 102. An ablative absolute would be less personal, and therefore less vivid. The Rutulians, under their king Turnus, were the chief opponents of Aeneas on his arrival in Latium.

267. **Ĭūlō**: a trisyllable. Dative by attraction. A. 373, a; B. 190, 1; G. 349, R. 5; H. 430, 1; H. & B. 326, 3. Augustus, the central figure of imperial Rome, belonged to the *gens Iulia.* This Julian family claimed descent from Aeneas, and in this passage the poet attempts to connect even the name with that of Aeneas's son, Ascanius.

268. **res . . . Ilia**: *the Ilian state, i.e.* Troy. **stetit . . . regno**: *stood firm in sovereignty;* on the past tense with *dum*, see A. 556, a; B. 293, II; G. 569; H. 533, 4; H. & B. 550, b. **regno**: ablative of specification.

269. **magnos orbis**: *great circles (of years) with their revolving months.* The tone is oracular. *orbis* = *annuus orbis* (V. 46) or *orbis annorum.* **volvendis**: the gerundive is occasionally used like a present participle. *mensibus* is an ablative of quality; cf. 71.

271. **Longam . . . Albam**: *Alba Longa.* Note the alliteration in *multa muniet.*

272. **hic**: *here.* **iam**: *next,* marking another stage. **totos**: *sine intermissione* (Servius). **regnabitur**: an intransitive verb used impersonally in the passive. According to Virgil, Aeneas was in Latium three years before founding Lavinium. Thirty years later Ascanius founded Alba Longa, and again three hundred years later Romulus founded Rome.

273. **Hectorea**: *i.e.* Trojan, because Hector was the great Trojan hero in the war with the Greeks. **regina sacerdos**: Ilia (or Rhea Silvia) was a member of the royal house of Alba Longa and also a vestal virgin.

274. **Marte gravis**: *pregnant by Mars.* **geminam prolem**: Romulus and Remus. **partu dabit** = *pariet, shall bear.*

275. **inde**: *then, thereupon.* **lupae nutricis**: *the she-wolf, his nurse.*

276. **excipiet**: *shall succeed to.* **Mavortia moenia**: *the city of Mars, i.e.* Rome. Mars was the father of Romulus and Remus.

277. **Romanos**: derived by Virgil from *Romulus.* Corssen holds that *Roma* (connected with Greek ῥέω, "flow") is "the town by the river," and Romulus is "the man from the river-town."

278. **his ego**: cf. note on *hic tibi,* 261. **nec metas rerum nec tempora pono**: *I assign neither boundaries nor periods to empire, i.e.* no limits in space or time. *rerum* belongs to both *metas* and *tempora.*

279. **quin**: *nay more.*

280. **metu**: *in her fear, i.e.* for Carthage. Cf. *id metuens,* 23.

281. **in melius referet**: *will change for the better.*

282. **rerum**: *of the world.* Note the various ways in which *res* can be translated, according to the context; cf. 278. **gentemque togatam**: the toga was the distinctive garb of the Romans.

283. **sic placitum**: sc. *est; thus it is decreed.* **lustris labentibus**: *as the seasons slip by.* Note the alliterative phrase.

284–5. **domus Assaraci**: *i.e.* the Trojan race, in their Roman descendants. **Phthiam . . . Mycenas . . . Argis**: these places represent Greece, and from them came respectively Achilles, Agamemnon, and Diomedes. Greece became a Roman province in 146 B.C.

286. **pulchra Troianus origine Caesar**: note the artistic order. The two adjectives precede the two substantives. This refinement of style is used rather sparingly in the *Aeneid*, and always in striking passages with a view to securing emphasis. Here the prophecy reaches its climax in Augustus Caesar.

287. **qui terminet**: *destined to bound*, a relative clause of purpose. A. 531, 2; B. 282, 2; G. 630; H. 590; H. & B. 502, 2. Cf. Milton (*Paradise Lost*, 12, 369):

> "And bound his reign
> With earth's wide bounds, his glory with the heavens."

288. **Iulius**: the full name of Augustus was Caius Iulius Caesar Octavianus Augustus. The word *Iulius* doubtless suggested to a Roman reader the connection of Augustus with Julius Caesar, but 289 and 294 show that Augustus is the Caesar of the prophecy. **Iulo**: see 267.

289. **hunc tu**: cf. 261, 278. **caelo**: ablative of place where. **spoliis Orientis onustum**: the power of Octavius was finally established in B.C. 31 by the battle of Actium, after which he reduced Egypt, traversed Syria and Asia Minor, and finally celebrated a great triumph in Rome in B.C. 29.

290. **secura**: *freed from care*. In emphatic position before the pause. **hic quoque**: *he too* (as well as Aeneas, 259).

291. **aspera positis saecula bellis**: cf., for the order, 286. Augustus was not only "first in war," but also "first in peace." The Altar of Peace, in some respects the noblest work of art of the Augustan age still extant, was set up six years after Virgil's death.

292. **cana**: *hoary, venerable*. The epithet goes with *Vesta* as well as *Fides*; cf. 744. **Quirinus**: *i.e.* Romulus, no longer opposed to but now at peace with Remus. Civil wars shall cease. "The reign of Fides and Vesta and Remus and Romulus shall

return, that is to say — Fides being truth, faithfulness, and sincerity in men's dealings with each other; Vesta, the domestic sanctuary, the sanctity of home; and Remus and Romulus, just and equal government — primitive times shall return, and men become again honest and of good faith in their dealings with each other, secure in and attached to their homes, and loyal subjects of a just and paternal government." (Henry.)

293. **dirae ferro et compagibus artis**: *grim with close-fitting bars of iron.* A case of hendiadys. Cf. notes on 54, 61. *artis* is an adjective.

294. **Belli portae**: the reference is to the temple of Janus, which was closed in time of peace and stood open in time of war. Augustus closed it in B.C. 29, after it had remained open more than two centuries. **Furor impius**: *i.e.* civil strife, when the citizen, with his hand against his neighbor, is no longer *pius*. Introd. § 5.

295. **vinctus**: Pliny tells us that Augustus placed in his forum a painting by Apelles, representing the god of war in chains.

296. **fremet**: he is frantic in his impotence. **ore cruento**: causal ablative with *horridus*.

(In this passage, the poet's vision embraces the history and development of Rome from the earliest days to the establishment of the empire under Augustus, when war and civic strife gave way to a reign of peace. The rhythm is in close touch with the thought, and many of the lines are peculiarly impressive and sonorous. In the slow spondees of 255 is expressed the noble majesty of the king of the gods; in 269 and 272 length of time is similarly expressed. The prophecy of Rome's eternal power is emphasized by the transition from the prevailing spondees of 278 to the three consecutive dactyls of 279. Another weighty line is 282, with its numerous spondees and sonorous vowels. The coming of Caesar is foretold in impressive lines (286–8), and special emphasis is given to the name *Iulius* by its position and accompanying pause. Alliteration is freely used, as in 257 (*manent immota tuorum . . . tibi*, i.e. *aabb*), 264 (*mores . . . moenia*), 269 (*magnis . . . mensibus*), 275 (*lupae fulvo nutricis tegmine laetus*, i.e. *abba*), 283 (*lustris labentibus*), and especially 294 and 295 (*impius intus, saeva sedens super, arma . . . aënis*). Finally the broken rhythm of 296 (diaeresis after the third and fourth feet) emphasizes the harshness of the description.)

Lines 297–304.

Mercury is sent to Carthage.

297. **Maia genitum**: *the son of Maia, i.e.* Mercury.

298. **novae**: with *Karthaginis*, as is seen from 366. *Karthago* means "New town."

299. **hospitio Teucris**: double dative. A. 382, 1; B. 191, b; G. 356; H. 433; H. & B. 360. **fati nescia**: as Juno may interrupt the course of destiny, so too may Dido.

300. **arceret**: the historical present (*demittit*) may take either primary (*pateant*) or secondary sequence (*arceret*). Of the two subjunctives, the former expresses the more immediate purpose in view, the second the more remote. A. 485, e; B. 268, 3; G. 509, 2, 1; H. 546; H. & B. 491, 1, 2. **aëra**: for the form, see A. 81, 2; B. 47, 1; G. 66, 3; H. 109, 3; H. & B. 95.

301. **remigio alarum**: *by the oarage of wings.* Metaphors from the sea and ships are much more common in Greek than in Roman literature, and this one is first found in a Greek author (Aeschylus, *Agamemnon*, 52). **adstitit**: cf. note on *incubuere*, 84.

302. **iussa facit**: how the god does this we do not hear, but the subjoined clause *ponuntque*, etc., shows the result accomplished. Note the parataxis instead of a subordinate *ut* clause.

303. **quietum . . . animum mentemque benignam**: *a gentle mood and kindly intent.*

(This short paragraph effects a transition from the lofty sentiment preceding to the vivid narrative which follows. It thus serves an aesthetic purpose, and tends to allay the emotion aroused by an appeal to Roman patriotism. Note the peaceful ending and the prominence of the *m* and *n* sounds in the final words.)

Lines 305–324.

Aeneas encounters Venus.

305. **volvens**: in poetry the present participle is used more freely than in prose. Here it is used for the (missing) perfect

participle active, or for a clause, *cum volvisset.* A. 496; B. 337, 2; G. 665; H. 638; H. & B. 603, and 604, 2.

306. **lux alma**: *kindly light.* **exire**: depends on *constituit*, 309.

307. **quas vento accesserit oras, qui teneant**: depending on *quaerere*, 309. See note on *impulerit*, 11. **vento**: ablative of cause, literally, *by reason of the wind.*

308. **vidēt**: an archaism, the earlier quantity of the final syllable being admitted before the caesura. **hominesne feraene**: sc. *sint.* This use of *-ne . . . -ne* for *-ne . . . an* or *utrum . . . an* is poetical.

309. **exacta**: *results*, literally, *things done;* cf. *his demum exactis*, VI. 637.

310. **convexo nemorum**: "hollow bight of groves" (Morris); *i.e.* where the bay narrows and the trees on either shore meet overhead; cf. 164.

311. **horrentibus umbris**: cf. *horrenti umbra*, 165.

312. **comitatus Achate**: *comitatus*, though from a deponent verb, has a full passive sense. A. 190, b; B. 112, b; G. 167, 2, N. 2; H. 222, 2; H. & B. 291, d. It also denotes contemporary action. *Achate* is an ablative of accompaniment, without *cum.*

313. **bina**: used for *duo* with objects taken in pairs. A. 137, d; G. 97, N.; H. 164, 4; H. & B. 247, 3. **lato ferro**: ablative of quality.

314. **cui mater sese tulit obvia**: literally, *opposite whom his mother presented herself*, i.e. *across his path came his mother; obvia* poetical for *obviam.* Avoid the translation "whom" at the beginning of a sentence.

315. **virginis . . . virginis**: repetition for emphasis. **habitum**: *appearance*, not *dress.* **gerens**: *with.*

316. **Spartanae vel qualis**, etc.: *a Spartan maiden, or such an one as Thracian Harpalyce, when she wearies horses.* Spartan women were athletic, and Harpălȳce was a Thracian huntress. **fatigat**: *i.e.* tires by outrunning; an hyperbole. Note the idiomatic brevity of the *qualis* clause, for *talis qualis Harpalyce est, quae fatigat*, etc.

317. **Hebrum**: the Hebrus (now Maritza) is a river of Thrace, and being in a mountainous country is thought of as swift, though in reality it is rather sluggish.

318. **humeris**: ablative of separation. See note on *vadis*, 126. **de more**: *after the custom* (*i.e.* of hunters).

319. **dederatque comam diffundere ventis**: *and had given her hair to the winds to scatter.* The infinitive of purpose is poetical. Here = *diffundendam.* A. 460; B. 326, N.; G. 544, R. (8); H. 608, 2; H. & B. 598, b.

320. **nuda genu**: *her knee bare.* *genu* is a Greek accusative of specification. A. 397, b; B. 180, 1; G. 338; H. 416; H. & B. 389. **nodoque sinus collecta fluentis**: *having her flowing robes gathered in a knot;* cf. note on *oculos suffusa*, 228. On the description here see Introd. § 35.

321. **monstrate**: sc. *eam; point her out.*

322. **vidistis si quam**: not a subordinate question, but a pure conditional clause.

323. **succinctam pharetra**: *girt with quiver, i.e.* with a quiver fastened on by a belt.

(Note how the dactyls of 317 indicate the maiden's fleetness, and how the spondees of 322 reflect the speaker's tone of assumed concern.)

Lines 325–334.

HE PRAYS HER TO TELL HIM WHERE THEY ARE.

325. **Venus et Veneris . . . filius**: the juxtaposition brings into relief the fact that they do not meet as mother and son.

326. **audita mihi**: *heard by me; mihi* is dative of agent. A. 375, a; B 189, 2; G. 354; H. 431, 6; H. & B. 373, 3. For *mihī*, cf. note on 8.

327. **O — quam te memorem**: cf. note on 135. After *O* the vocative is suppressed, because he is not sure what goddess she is, and it was believed that the gods were jealous of their titles. **memorem**: deliberative subjunctive. A. 444; B. 277; G. 265; H. 559, 4; H. & B. 503.

328. **nec vox hominem sonat**: *nor has thy voice a human ring. hominem* is an inner (so-called cognate) accusative with *sonat.* A. 390, b; B. 176; G. 333, 2, N. 6; H. 409, 2; H. & B. 396, 2, a.

O dea certe: Thackeray introduces Lady Castlewood as a *dea certe*. (*Esmond*, Book I, ch. 1.) Cf. Ferdinand's address to Miranda in Shakespere's *Tempest*, Act I, Sc. 2:

> "Most sure, the goddess
> On whom these airs attend! Vouchsafe my prayer
> May know if you remain upon this island.
> . . . . . My prime request,
> Which I do last pronounce, is (O you wonder!)
> If you be maid or no?"

329. **Phoebi soror**: *i.e.* Diana: sc. *es*.

330. **sis felix**: *be gracious*. *sis* is an optative subjunctive. A. 441; B. 279; G. 260; H. 558; H. & B. 510. **quaecumque**: sc. *es*.

331. **tandem**: *indeed*. It is simply a particle of emphasis.

332. **locorumque**: *-que* is elided before the vowel at the beginning of the next line. The syllable so elided is called *hypermetric*. A. 612, e, N.; B. 367, 6; G. 745, 3; H. 738, N. 2; H. & B. 641, c, N. 4.

334. **multa . . . dextra**: *i.e.* if thou wilt grant what we ask. Such bargaining with the gods, not uncommon in ancient religions, is a survival from the animism of primitive peoples. On this topic see (*e.g.*) Tylor, *Anthropology*, ch. 14.

(The uncertainty of the speaker is well expressed, not only by the broken utterance in 327, but also by the sudden pause after the fourth foot in 328, and by the diaereses after the second and fourth feet in 329. The spondaic rhythm of 333 accords with the thought.)

Lines 335–371.

The Story of Dido.

335. **Venus**: sc. *dixit*; cf. note on 37.

336. **Tyriis**: the Carthaginians were colonists from Tyre.

337. **purpureo**: Tyre was famous for her purple dye.

338. **Agenoris urbem**: Agenor, who had founded the Phoenician kingdom, was a progenitor of Dido's.

339. **fines**: *the country*. **genus**: a loose apposition with *Libyci*.

340. **imperium . . . regit**: *wields the sovereignty.*

341. **longa est iniuria**: *long would be the (story of) wrong.* The indicative is in accord with Latin idiom.

342. **summa . . . fastigia**: *chief heads.*

343. **ditissimus agri**: *richest in land.* As an historical fact, the Phoenicians were a commercial, not an agricultural, people. Virgil, however, transfers to them a Roman characteristic.

344. **miserae**: dative of agent, like *mihi*, 326. The epithet is explained by the sequel.

345. **intactam**: *a maiden.* **iugarat**: syncopated form for *iugaverat.*

346. **ominibus** = *nuptiis* by metonymy, since one of the first steps in a Roman marriage was the taking of the omens. The Roman custom is here transferred to the Phoenicians.

347. **scelere ante alios immanior omnis**: *in crime beyond all others (more) brutal.* A strengthened comparative, combining *ante alios immanis* and *aliis immanior.*

348. **quos inter**: for the anastrophe, cf. 13. **medius**: repeating *inter*, but strengthening the idea of mutual hatred. **Sȳchaeum**: but *Sȳchaeus* in 343; cf. note on *Lavini*, 258.

349. **impius ante aras**: the collocation shows that impiety toward the gods is the leading idea here in *impius.* The altars are those of the Penates (cf. IV. 20). But Pygmalion was also *impius* (*unnatural*) in his relation to Dido and her husband.

350. **securus**: *careless.* **amorum**: objective genitive.

351. **aegram amantem**: *pining bride, amantem* being a noun.

352. **multa simulans**: *with many a pretence.* He had to account for the absence of Sychaeus.

353. **inhumati**: the ghosts of the unburied were supposed to wander about restlessly.

354. **ora modis attollens pallida miris**: *raising its face pale in wondrous wise. modis miris* is a quaint alliterative phrase from the older poet Lucretius. In another passage (*Georgics* I. 477), Virgil, speaking of the portents attending the murder of Julius Caesar, says, "et simulacra modis pallentia miris visa sub obscurum noctis" (i.e. *ghosts were seen in the dimness of night*). See Introd. § 8.

355. **crudelis aras**: *i.e.* the household altars, where he was slain. They are cruel, because they did not prevent the cruel deed.

356. **nudavit**: *laid bare.* **caecum**: *secret* or *hidden*, a common meaning in poetry. **domūs**: genitive.

357. **celerare, excedere**: in prose an *ut* clause would be used; cf. **diffundere**, 319.

358. **auxilium viae**: *as aid for her journey.* In prose, *viaticum* would be used. **tellure recludit**: *brought to light from earth; tellure* is ablative of separation.

359. **ignotum**: *untold, immense,* because it was such as was before *unknown.*

360. **his**: *i.e.* this revelation.

361. **conveniunt**: sc. *ei* or *illi,* antecedent of *quibus.* **odium crudele**: *cruel* (i.e. *relentless*) *hatred.*

362. **acer**: *keen.* **paratae**: sc. *sunt.*

364. **opes**: *i.e.* probably the wealth which became Pygmalion's when he murdered Sychaeus. Tacitus (*Annals*, XVI. 1) tells us that the emperor Nero sent commissioners to Carthage to look for the gold which Dido had brought to Africa and there buried. **dux femina facti**: sc. *est.*

365. **locos**: accusative of limit of motion. In prose *ad* or *in* would be used.

366. **novae Karthaginis**: cf. 298.

367. **mercati**: sc. *sunt.* **facti de nomine Byrsam**: (*called*) *from the deed Byrsa. facti* is genitive of *factum.* The Phoenician *bosra* meant "citadel," but was confused with the Greek word *βύρσα*, "bull's hide"; hence probably the myth that the Phoenician settlers bargained with the Libyans for as much ground as could be covered by a bull's hide. This was cut into very fine strips, which enclosed a large tract of land.

368. **quantum possent**: the mood is due to virtual oblique narration, *possent* representing *possumus* in the original bargain.

369. **vos qui**: sc. *estis.* **tandem**: cf. 331.

370. **talibus**: sc. *verbis.* **ille**: sc. *respondit.* Cf. 335 and note on *haec secum*, 37.

(In this passage Venus's first words have the ring of good cheer, and dactyls are therefore numerous. See especially 338. Note the artistic effect of the short sentences in 341, 348, 364. In 341 the anaphora (*longa . . . longae*) is impressive, in 348 the strong pause after the fourth foot — bucolic diaeresis — fitly precedes the tale of blood; in 364 the double alliteration — *portantur . . . Pygmalionis . . . pelago — femini facti* — strengthens the epigrammatic tone. In 349 the accumulated spondees are in marked contrast with the opening word *impius* which they amplify, and the idea of horror is still further emphasized by the alliteration *ante aras atque auri . . . amore.* Other alliterations are *sed summa sequar* (342), *magno miserae* (344), *superat securus* (350), *multa malus* (352), *modis . . . miris* (354), *viae veteris* (358). The opening spondees of 355 are noteworthy; the slow rhythm of 359 gives expression to the marvellous, while the same rhythm in 368 is perhaps due to the oracular tone.)

Lines 372–401.

Venus reassures Aeneas.

372. **O dea**: Aeneas is not misled by her statement in 335. **si prima repetens ab origine pergam**: *if, tracing back from the first beginning, I should go on.*

373. **et vacet**: *and should there be leisure.* The verb is impersonal.

374. **ante . . . Olympo**: *sooner will heaven close and evening lay the day to rest.* The poetical conception is that of day issuing from the gates of the sky, to return again in the evening. The sky is a great palace, closed at night, open in the day. Cf. Keats:

> "Now morning from her orient chambers came
> And her first footsteps touch'd a verdant hill."

componet instead of *componat* emphasizes the certainty of the result.

375. **Troia**: with *vectos*, 376. **vestras**: thus including her fellow-countrymen. Here Aeneas takes her at her word (335–6).

377. **forte sua**: literally, *by its own chance*, i.e. *by the merest chance.* It was not in accord with any plan formed by the Trojans.

378. **sum pius Aeneas**: *I am Aeneas the good.* Assuming the naïve tone of early epic style, Virgil puts into his hero's mouth the epithet by which Aeneas was commonly known. By so doing,

he emphasizes the distinguishing quality which is illustrated in numerous ways throughout the poem. In this passage, *pius* is explained by the *qui* clause which follows.

379. **super aethera**: *in heaven above;* literally, *above the sky.* Cf. with the boast, *Odyssey* IX. 19, "I am Odysseus, son of Laertes . . . and my fame reaches heaven."

380. **Italiam . . . patriam**: Italy is so called because Dardanus, founder of Troy, was said to have come from there. **genus ab Iove summo**: Dardanus was the son of Jupiter and Electra.

381. **bis denis**: the distributive is used for the cardinal because of the idea of multiplication. A. 137, c; B. 81, 4, c; G. 97, 2; H. 164, 2; H. & B. 247, 2; cf. note on 313. **Phrygium . . . aequor**: *i.e.* the sea near Troy; cf. 182. **conscendi**: cf. Tennyson:

> "Is there any peace
> In ever climbing up the climbing wave?" (*Choric Song*)

382. **matre dea**: *my goddess-mother.* **data fata**: Aeneas is guided by destiny. Cf. *fato profugus*, 2.

383. **Euro**: cf. note on *Austris*, 51.

384. **ignotus**: *unknown, i.e.* unrecognized, though *fama . . . notus*, 379.

385. **Europa atque Asia pulsus**: a rhetorical exaggeration; cf. *cunctus . . . terrarum clauditur orbis*, 233; *Asia* because of Troy, and *Europa* because of Italy. **querentem**: a variation for the infinitive *queri*, due to Greek influence (cf. περιορῶ with participle).

387. **haud invisus caelestibus**: *not hateful to the gods.* For the litotes, cf. 136. **auras vitalis**: *the breath of life.*

388. **qui adveneris**: causal relative clause. A. 535, e; B. 283, 3; G. 633; H. 592; H. & B. 523.

390. **reduces socios**: *the return of thy comrades; reduces* is grammatically in a predicate relation to *socios.* **relatam**: *brought back, recovered.*

391. **in tutum**: *to safe haven.* **versis Aquilonibus**: *by a change in the winds.* Ablative absolute.

392. **ni frustra**, etc.: *unless my deceitful parents taught me augury for nought. vani = false.*

393. **laetantis agmine**: *in exultant array*, because reunited after being scattered by the eagle. **cycnos**: swans were sacred to Venus.

394. **aetheria lapsa plaga**: *swooping from the skyey expanse.* **Iovis ales**: *i.e.* an eagle, the "feathered king" described by Gray as "perching on the sceptred hand of Jove." (*The Progress of Poesy.*) **aperto turbabat caelo**: *was* (just now) *scattering in the open air. turbabat*, of an action just completed. The *caelum* is lower than the *aether* or *aetheria plaga; caelo* is ablative.

395. **terras aut capere aut captas iam despectare videntur**: *seem either to be settling in their places or even now gazing down on the places* (*where others have*) *settled; i.e.* some have alighted on the ground, while others are about to do so. The idea is still further explained in 400. *iam* modifies *despectare*, not *captas.*

397. **ut reduces**, etc.: *as they, returning, sport*, etc.

398. **et coetu . . . dedere**: *and in company have circled the sky and uttered their songs. cinxere* and *dedere* are in the perfect tense, because the actions precede that of *ludunt.* The line applies, not to the panic of the swans when pursued by the eagle, but to their freedom from alarm after the eagle's disappearance. Lines 397 and 398 are both an expression of joy.

399. **haud aliter**: sc. *reduces, with like joy* (*returning*); literally, *not otherwise.* The climax in the comparison lies in the joyful return to safety of both the swans and the Trojans. **pubes tuorum**: *the men of thy company.*

400. **subit ostia**: *draw near to its mouth.* In the comparison here given, the twelve swans are the twelve ships. As the swans have been scattered by the eagle in the open air, so have the ships been dispersed by the storm in the open sea. As the swans have either alighted, or are now winging their flight down to earth, so the ships are either in the haven or are on the point of entering. And as the swans are happy in their deliverance, so are the Trojan sailors.

(In the above passage, contrast the rhythm of 375, beginning a tale of woe, or of 383, expressing grief, with that of 390, which brings tidings of joy. In 393 the opening dactyl excites attention and the

spondees following express intensity of gaze. In 394, descriptive of the eagle's swoop, dactyls prevail, but in 395 the tone of 393 is resumed. The alliteration in 398 (*coetu cinxere . . . cantus*) and 399 (*puppesque tuae pubesque tuorum*, i.e. *abab*) is expressive of joy, which is further emphasized by the assonance (similarity of sound) of *puppes* and *pubes*, and by the redundance of connectives (*-que . . . -que*), sometimes called polysyndeton. The repetition in the last line of *perge modo* from 389 has the effect of a refrain, and rounds off the paragraph.)

Lines 402–417.

THE GODDESS REVEALS HERSELF, THEN DISAPPEARS.

402. **avertens**: intransitive; cf. *avertit*, 104. **refulsit**: *flashed back*. For translation, make *cervice* (which is an ablative of specification) the subject. In Homer (*Iliad* III. 396) Helen notes "the beauteous neck, lovely breast, and sparkling eyes of the goddess."

403. **ambrosiae comae**: cf. *Iliad* I. 529 (of Zeus): "His ambrosial locks flowed down from the king's immortal head." **divinum odorem**: fragrance is often associated with the notion of divinity.

404. **pedes . . . imos**: see Introd. § 35.

405. **et vera . . . dea**: *and in her tread was revealed, a very goddess.* *dea* is a predicate nominative. For the hiatus, cf. *Samo hic*, 16.

407. **tu quoque**: *i.e.* as well as Juno and other gods. **falsis imaginibus**: *with vain phantoms.*

409. **veras voces**: *words without disguise.*

410. **talibus**: sc. *verbis.*

411. **obscuro aëre**: *with a mist.* In Greek the word ἀήρ alone may mean *mist*, but in Latin the word without an epithet would mean simply *air*. In the *Odyssey* (VII. 14) Athene shed a deep mist about Odysseus, lest any of the Phaeacians should meet and taunt him. **gradientis**: plural, because Achates is with Aeneas.

412. **et multo . . . amictu**: *and enveloped them, goddess as she was, in a thick mantle of cloud.* *circum* is separated from *fudit* by tmesis; cf. 192. See A. 640; B. 367, 7; G. 726; H. & B. 631, 15. *dea*, which is in apposition with *Venus*, acquires special emphasis

from its position with the verb. This line repeats and emphasizes the sense of the preceding.

413. **eos**: the pronoun *is* is rare in elevated poetry.

414. **moliri moram**: *moliri* for *facere*, probably because of the alliteration.

415. **Paphum**: a city in Cyprus, famous for its cult of Venus. **sublimis**: *aloft*, like an adverb.

416. **ubi templum illi**: sc. *est*. **centum . . . arae**: cf. with this passage *Odyssey* VIII. 362: "Laughter-loving Aphrodite went to Cyprus, even to Paphus. Here she has a temple and fragrant altar." Note how Virgil expands and exaggerates. **Sabaeo ture**: this is the "incense from Sheba" to which there are numerous Biblical references, as Jeremiah vi. 20; Ezekiel xxvii. 22; Isaiah lx. 6; 1 Kings x. 10.

(In this brief yet beautiful passage, note the perfectly balanced clauses: in 404–5 *pedes . . . imos = et . . . dea* (10 syllables each), in 408–9 *cur . . . datur = ac . . . voces* (11 syllables each), and 411–12 *at . . . saepsit = et . . . amictu* (15 syllables each). In 405 the striking hiatus, coinciding with the marked pause — bucolic diaeresis — emphasizes the hero's astonishment at the revelation of his goddess-mother.)

Lines 418–440.

Aeneas enters Carthage.

418. **corripuere viam**: *they have sped on their way.* The verb *corripere* is properly *to snatch up;* cf. Shakespere, *Henry IV.* Part II. 1. 1. 47:

> "He seemed in running to devour the way."

419. **plurimus urbi imminet**: *looms in a mass over the city.*

420. **adversas arces**: *the towers that face it, i.e.* are rising opposite.

421. **magalia quondam**: *mere huts once, i.e.* where huts once stood.

422. **strata viarum**: the form of expression (= *stratas vias*) emphasizes the mode of construction. In *portae* and *viae* the poet is thinking of the famous gates of Rome, and the great roads which

converged upon the city from all parts of Italy. Between these two visible features he inserts a reference to what appeals to the ear, the noise and bustle of the great city. Virgil admired Rome, but loved the country.

423. **instant**, etc.: *eagerly the Tyrians press on, some to build walls*, etc. *pars . . . pars* (425), in apposition with *Tyrii; ducere*, depending on *instant*, as in *instant eruere*, II. 627.

425. **tecto**: *for a dwelling*. Dative of purpose. A. 382, 2; B. 191, 1; G. 340, 2; H. 425, 3; H. & B. 360. **sulco**: *i.e.* for the foundations.

426. **legunt**: this implies, with *iura*, a verb like *constituunt* (*enact*). It is an example of zeugma. A. 640; B. 374, 2, a; G. 690; H. 751, 2, N.; H. & B. 631, 7. This line has been criticised as out of place between details of building, but Virgil is rather fond of this order of ideas. Line 422 is slightly similar. See note. In any case, the thought embodied here is necessary for the complete picture of civic life, as known to the Romans; cf. 507.

427. **portus**: the harbor of Carthage was artificial, but again Virgil is probably thinking of the construction of harbors by Agrippa, whom we might almost call Secretary of the Navy under Augustus. **alta**: *deep*. **theatri**: here again it is the Roman idea of a complete city, which the poet has in view. In Virgil's day a theatre was an essential feature of every Roman city.

429. **scaenis decora alta futuris**: *lofty adornments for the future stage*. *scaenis* is dative of interest. *decŏra*, plural of *decus*.

430. **qualis . . . labor**: the corresponding *talis* is not expressed. For the simile (already found in *Georgics* IV. 162 ff.), cf. Milton, *Paradise Lost* I. 768:

> "As bees
> In springtime, when the sun with Taurus rides,
> Pour forth their populous youth about the hive."

For Virgil's knowledge of bees, see Introd. § 2. **aestate nova**: *early summer*.

432. **liquentia**: from *lĭquor*, not *lĭqueo*. **mella stipant**: this expression seems to be explained by the words following, *dulci distendunt nectare cellas*, but it is possible that Virgil uses *mella* of

the pollen or bee-bread. Every bee-keeper has seen the bee back into the cell and unload the pollen from his pollen-baskets; very soon afterward another bee will go into the same cell head first, and carefully pack down (*stipo*) the lumps of plastic pollen just deposited there.

434. **venientum**: a form easier to handle in verse than *venientium*. Why?

435. **fucos**: *drones*.

438. **suspicit**: *looks up at*. We thus learn that Aeneas has descended from the hill (419).

439. **se**: governed by both *infert* and *miscet*, 440.

440. **viris**: *with the people*. Dative. A. 413, a, N. (2); B. 358, 3; G. 346, N. 6; H. 428, 3; H. & B. 363, 2, c. **ulli**: dative of agent; cf. *mihi*, 326.

(The introductory dactyls of 418 suggest rapid motion, while the opposite is plainly expressed in the slow rhythm of 419. The opening dactyl of 420, running over from the preceding line, seems to imply that the labor is past, the hill-top being reached. Then the successive spondees harmonize with the notion of steady gaze, and the tone is continued in the slow rhythm of 421 and the initial feet of 422. This is emphasized by the marked alliteration of 420 (*adversas aspectat . . . arces*) and 421 (*miratur molem . . . magalia*) and the repetition (anaphora) of *miratur*.

The simile (430–6) involves many subtleties of rhythm. Note the smoothness of the opening line (alternating dactyls and spondees), the slightly labored tone of the second, and the climax of effort reached in the next lines (432–3). The tone is again lightened in 434 (with its three initial dactyls), becomes heavier with the mention of the lazy drones, and returns to its lightness in the closing line.

The sigh of the hero for the fulfilment of his own dream is beautifully expressed in the spondaic rhythm of the famous line 437. The numerous dactyls of 440, emphasized by alliteration, seem to indicate the absence of all difficulty in the action described.)

Lines 441–493.

Sculptured Scenes from the Trojan War.

441. **laetissimus umbrae**: for the genitive, cf. *dives opum*, 14.

442. **quo**: with *loco* (443), *the spot in which the Phoenicians . . . first dug up the token*.

444. **caput . . . acris equi**: a horse's head was the symbol of Carthage, and is common on Carthaginian coins. See Fig. 38. *acris* is a generic adjective, *the* spirited animal, not *a* spirited animal. **sic nam fore . . .**: indirect narration, dependent on a verb of saying implied in *monstrarat*, *for* (*she had said*) *that thus the race would be famous in war*. **sic**: *i.e.* if they found the head.

FIG. 38. COIN OF CARTHAGE.

445. **facilem victu**: *rich in substance*. *victu*, ablative of respect. That it is not a *supine* is clear from *facilem victum* used by Virgil in *Georgics* II. 460. It is interesting that in Rome, too, the horse was associated with the cult both of Mars and of Consus, the ancient god of fertility. Virgil is, of course, primarily interested in Roman customs.

446. **templum . . . ingens Sidonia Dido**: note the chiastic order of nouns and adjectives. *Sidonia*: cf. 340. Tyre and Sidon are regarded as practically one and the same.

447. **donis**: *i.e.* votive offerings. **numine**: *presence*. The temple is rich in the special presence or favor of the goddess, and in the gifts which are made to her because of her presence.

448–9. **aerea . . . aere . . . aënis**: the special point emphasized is the use of costly bronze such as the Romans employed in many of their grand temples. There is perhaps a reference to the Pantheon, which was built by Agrippa in 27 B.C., but the existing Pantheon is a restoration of the time of the Emperor Hadrian. **cui gradibus surgebant limina**: *its threshold uprose on steps*. *cui* is a dative of interest; *gradibus* ablative of means. **nexaeque aere trabes**: *its lintel-beams were riveted of bronze*. There is much doubt as to whether *trabes* are the door-posts or the beams of the superstructure, but *auratas trabes* in II. 448 is in favor of the latter, and this rendering gives us a more complete picture. The *trabes* consist of bronze plates riveted together, *aere* being an ablative of material. **foribus**: dative of interest. The expression is a variation for *fores cardine stridebant*. In these two lines, Virgil describes

(1) the whole entrance, *limina;* (2) the superstructure, *trabes*, covering the lintel over the huge doors, as well as the beams of the architrave; and (3) the doors themselves, *fores*, through which Aeneas enters the temple.

450. **res**: *sight;* cf. note on 282. **timorem**: *i.e.* as to his reception.

452. **adflictis rebus**: *shattered fortunes.* Either ablative, A. 431; B. 219, 1; G. 401, N. 6; H. 476, 3; H. & B. 437, or dative, A. 367; B. 187, ii; G. 346; H. 426, 1; H. & B. 362, ii.

453. **sub**: because they are under the dome.

454. **quae fortuna sit urbi**: with *miratur* (456); *marvels at the city's fortune.* Indirect question, of exclamatory character: "What a fortune the city has!"

455. **artificumque manus inter se**: literally, *the hands of the artists among themselves*, i.e. *the handiwork of the several artists.* The expression implies that different artists have combined to produce unity of effect. For *inter se*, cf. note on *a vertice*, 114. Virgil is thinking of the intense interest in art and architecture manifested in his own day. See Introd. § 35.

458. **Atridas**: Agamemnon and Menelaus, leaders on the Greek side. **saevum ambobus**: *i.e.* both to the Atridae and to Priam, friends and foes alike.

> "Achilles' wrath, to Greece the direful spring
> Of woes unnumbered" (Pope)

is the main subject of the *Iliad.*

460. **nostri laboris**: *our sorrow.*

461. **sunt . . . laudi**: *here, too, worth has its (due) rewards. laudi* is used by metonymy of that which wins praise.

462. **sunt lacrimae rerum et mentem mortalia tangunt**: a matchless line, often referred to by modern poets. Thus Wordsworth:

> "Yet tears to human suffering are due,
> And mortal hopes defeated and o'erthrown
> Are mourned by man, and not by man alone,
> As fondly he believes." (*Laodamia.*)

Matthew Arnold:

"the Virgilian cry,
The sense of tears in mortal things." (*Geist's Grave.*)

Tennyson:

"Thou majestic in thy sadness at the doubtful doom of human kind."

rerum: an objective genitive, *res* meaning *res adversae, sorrow.* **mentem mortalia**: the alliteration heightens the effect of pathos.

463. **tibi**: ethical dative; cf. note on *tibi*, 258. As an indirect object we should probably have had *nobis.*

464. **pictura pascit**: cf. note on *mentem mortalia*, 462. **inani**: *unsubstantial*, nothing more than a picture.

466. **uti**: *how*, followed by indirect questions.

467–8. **hac . . . hac**: *here . . . there.* The first two pictures contrast victories of the Trojans and of the Greeks. **Phryges**: *i.e.* Trojans; sc. *fugerent.*

469. **nec procul hinc**: *i.e.* in the next picture. **Rhesi**: the story is told in the tenth book of the *Iliad*, and in the *Rhesus*, a play of Euripides. Rhesus was a king of Thrace, who came to Troy to aid Priam. As an oracle had declared that Troy could not be taken, if the horses of Rhesus should graze there or drink of the Xanthus, Ulysses and Diomedes waylaid him and seized the horses. **tentoria**: huts, not tents, were used in the Homeric age; cf. note on *ancora*, 169.

470. **primo somno**: *first* (i.e. *deepest*) *sleep.* Note the alliteration in *primo prodita.*

471. **Tydides**: Diomedes. **caede cruentus**: note the emphasis given by alliteration and the position of the adjective.

472. **avertit**: the change from the imperfect tense is probably due to the metrical difficulty of handling the long imperfect forms (like *avertebat* — — — ⏑). **priusquam gustassent**: *ere they should taste.* The pluperfect subjunctive is due to virtual oblique narration, and represents a future-perfect indicative, which was perhaps used in the original words of the oracle; cf. note on 469. The ordinary explanation that it is the idea of purpose or of an act anticipated may account for the mood, but not for the tense,

which in that case would naturally be an imperfect. See A. 551, b, N. 1; B. 323; G. 649, N. 2; H. 644, 2; H. & B. 535, a.

474. **Troilus**: the youngest son of Priam, slain by Achilles.

475. **infelix atque impar congressus Achilli**: the second part of the line explains the first, *unhappy because no match for Achilles*. **congressus**: participle, with *impar* a predicate nominative. **Achilli**: see A. 413, b, N.; B. 358, 3; G. 346, N. 6; H. 428, 3; H. & B. 363, 2, c; cf. *viris*, 440.

476. **curru**: dative.

477. **huic**: dative of reference; cf. *iactanti*, 102.

478. **versa hasta**: *by his inverted spear*, which trails after the car. **pulvīs**: this quantity of the final syllable is probably its original quantity; cf. *mihī*, 8; *vidēt*, 308.

479. **interea**: the incident illustrated in the next scene is conceived as contemporaneous with the preceding, because the two pictures are side by side. **non aequae**: *unfriendly*. The account is taken from Homer, *Iliad* VI. 297 ff.

480. **crinibus passis**: *i.e.* in their distress.

481. **tunsae pectora**: *beating their breasts*. For the construction, cf. note on *oculos suffusa*, 228. The perfect participle is here used in the sense of a present.

483. **ter . . . raptaverat**: *i.e.* according to the story. The picture could only show the effects of this action.

486. **currus**: poetic plural, as *currum* would not suit the metre. The chariot is probably that of Hector, for both *spolia* and *corpus* refer to him. There is a climax in the thought, assisted by the striking anaphora (*ut . . . ut . . . ut*).

488. **principibus permixtum**: *in close combat with*. Note the alliteration. For the case of *principibus*, cf. *viris*, 440.

489. **Eoasque acies**: *Eastern ranks*. Again the second half of the line explains the first. **nigri Memnonis**: Memnon, the son of Aurora, was leader of the Aethiopians, hence *nigri*. He was slain by Achilles.

490. **Amazonidum**: more commonly *Amazonum*. **lunatis peltis**: *with crescent shields*, such being peculiar to the Amazons.

491. **Penthesilea**: she, too, was slain by Achilles. **furens**: *in warlike fury.*

492. **subnectens**: here the present participle is used freely for a perfect. Contrast 481.

493. **viris . . . virgo**: the assonance emphasizes the contrast in ideas.

(Lines 441 and 442 afford a good illustration of alternation of rhythm, and an impressive tone is imparted to the account of the temple by the rhythm of the opening line 446. The dactyls of 463 are expressive of good cheer (*solve metus*). The slow line 471 tells a tale of blood. Line 477 has a striking diaeresis after the second foot, and the pathetic fate of Troilus is still further emphasized by the alliterative phrase *cervixque comaeque*, with its polysyndeton, as well as by the slow spondees of 478. Alliteration is common.

The pictures described are intended merely as specimens, and are not systematically arranged in pairs. We have, it is true, a Trojan victory contrasted with a Greek one (467, 468), but the slaughter in the camp of Rhesus (469) is not offset by the death of the single hero Troilus, which is *parte alia* (474). Again, the suppliant Trojan women, bearing the peplus to Pallas, would hardly afford a suitable parallel to Priam's supplication of Achilles for the body of Hector. In the remaining pictures Aeneas, the Atridae (cf. 458 and 488), Memnon, and the Amazons figured, but we are not told how they were grouped.)

Lines 494–519.

Queen Dido enters the Temple.

494. **Dardanio**: this particular epithet is here selected because it indicates how much meaning these Dardan scenes have for the hero. **Aeneae**: dative of agent with *videntur*; cf. *ulli*, 440.

496. **forma**: ablative of specification. A. 418; B. 226; G. 397; H. 480; H. & B. 441.

498. **qualis**: in the *Odyssey* (VI. 102) this simile is applied to Nausicaa, the daughter of Alcinous. **Eurotae**: the river of Sparta. **Cynthi**: the mountain of Delos, where Diana and Apollo were born.

499. **exercet choros**: *guides her dancing bands.* **Diana**: the *i*, usually short, is here long; cf. note on *Lavini*, 258. **quam secutae**: literally, *following whom*, i.e. *in whose train.*

500. **glomerantur**: a passive, with middle sense, *throng*. **illa**: (*but*) *she*. Note the emphatic asyndeton after the bucolic diaeresis. See note on *nos*, 250, and (for the diaeresis) cf. 348.

501. **deas**: *i.e.* the Oreads.

502. **Latonae**: the mother of Diana and Apollo. **tacitum . . . pectus**: *i.e.* she is possessed with *unspeakable* joy. **pertemptant**: *thrill.*

503. **talis . . . talem**: anaphora.

504. **instans operi regnisque futuris**: *pressing on the work of her kingdom to be.* A case of hendiadys; see note on 54.

505. **foribus divae**: *at the door of the goddess* (*i.e.* of her shrine), not the outer doors of the temple, but the doors of the inner *cella*, which enclosed the image of the goddess. **media testudine templi**: *beneath the temple's central dome.* The ablative is local.

506. **armis**: *i.e.* armed men. Note the many *s* sounds in this line, which is expressive of majesty.

507. **iura legesque**: *the laws and ordinances*, a single idea expressed by two words, which are here synonymous. For the thought see note on 426. **viris**: *to the people.*

508. **aequabat . . . aut sorte trahebat**: *i.e.* if possible, she assigned the work in equal portions; otherwise, she distributed it by lot.

510. **Anthea**: cf. 181.

512. **penitus**: *far away.* **oras**: accusative of limit of motion.

513. **simul . . . simul**: a variation for *et . . . et*, found even in Caesar (*e.g. B. G.* IV. 13).

514. **avidi coniungere dextras ardebant**: *they burned with eagerness to join hands.* The infinitive depends on *ardebant*, which is a strong verb of desire. A. 456; B. 328; G. 423; H. 614; H. & B. 586.

515. **res incognita**: *the uncertainty of their state.* They do not know how they will be received.

516. **dissimulant**: *they keep hidden.* Understand for syntax *praesentiam.* The word is explained by *nube cava amicti.* **cava**: *enfolding.* **speculantur**: *look to see.*

517. **quae fortuna viris**: sc. *sit.*

518. **quid veniant**: *why they come.* **lecti**: *chosen men.*

519. **orantes veniam**: *craving grace*, or *suing for favor.* Their actual appeals are given in 525–6. **clamore**: sc. *suo.* It is a variation on *orantes veniam*, and is a modal ablative.

(Note how in 496 the slow spondaic rhythm introduces the noble lines descriptive of Dido's stately entrance. The easy movement of 501 well accords with the thought.)

Lines 520–560.

Ilioneus pleads for the Trojans.

520. **introgressi**: sc. *sunt.* **data**: sc. *est.*

521. **maximus**: sc. *natu.* **Ilioneus**: see 120.

523. **dedit**: *has granted.* **gentis . . . superbas**: *i.e.* the Libyan tribes.

524. **ventis . . . vecti**: note the alliteration, with pathetic effect. **maria**: accusative of extent of space.

525. **infandos ignis**: *horrible flames.* The Carthaginians have threatened to burn their ships.

526. **parce pio**: pathetic alliteration, continued in *propius.* **propius aspice**: *look more kindly upon.*

527. **populare**: the infinitive of purpose. A. 460, c; B. 326, N.; G. 421, N a; H. 608, 1; H. & B. 598, a. **Penatis**: *homes*, by metonymy; cf. 461. Another alliterative phrase.

528. **raptas . . . vertere**: *to drive stolen booty to the shore.* A condensed expression.

529. **non ea vis animo**: *no such violence is in our hearts; animo* is a dative of possession. **nec . . . victis**: *nor have the vanquished such assurance; victis* like *animo.*

530. **Hesperiam**: this Greek name, signifying 'western land,' is used of Italy by the poets, largely to avoid *Italia* (properly ⏑ ⏑ ⏑ ⏑); cf. notes on 258 and 472. Note the poetic omission of connectives, such as *quem locum.*

531. **ubere glaebae**: *richness of soil.* Virgil is the poet of Italy, as well as of Rome. See Introd. § 11.

532. **Oenotri**: the word is probably associated with οἶνος (wine). **nunc fama**: sc. *est; now the story is.*

533. **Italiam**: according to this account, the name comes from *Italus*, a leader of the Oenotrians, but it is usually thought to mean 'land of oxen' from ἰταλός = *vitulus*, a bull.

534. **hic cursus fuit**: the first of fifty-five incomplete verses in the *Aeneid.* Of these the largest number (ten) occur in the second book, the smallest (one) in the sixth and twelfth books. See Introd. §§ 14, 15.

535. **cum subito adsurgens fluctu**: *when, rising with sudden swell. adsurgens* suggests the rising not merely of the constellation but also of the sea. **nimbosus Orion**: the rising and the setting (especially the latter) of Orion were often attended by storms. His rising is about midsummer. Ilioneus, of course, could not know that Juno sent the storm.

536. **tulit**: sc. *nos.* **penitus**: *afar;* cf. 512. Note the alliteration continued in the next line. The dactylic rhythm of the verse suggests rapid movement.

537. **perque . . . perque**: note the repetition and the polysyndeton, to emphasize their perils. **superante salo**: *while the surge sweeps o'er us.* Another alliterative phrase.

538. **oris**: dative of place to which; cf. *Latio*, 6. In this verse, note the effect of the opening dactyl and pause, followed by spondees.

539. **hunc morem**: explained in the next line.

541. **cient**: sc. *isti*, 'those people of yours.' **prima terra**: *on the edge of their land.*

542. **temnitis**: the simple *temnere* by archaism for *contemnere.* It is used by Virgil four times, always in speeches.

543. **at**: *yet.* **sperate**: properly, *look forward to;* hence, *be assured.* **memores**: sc. *fore.* **fandi . . . nefandi**: used as genitives of *fas* and *nefas; right . . . wrong.*

544. **erat**: whether he is still alive, is uncertain. **quo iustior alter,** etc.: *and no one was either more righteous in his goodness or*

greater in war than he. *pietas* and *virtus* are the two great qualities of Aeneas. *iustior* does not imply a third quality, but is defined by *pietate*, which is an ablative of specification.

546. **si vescitur aura aetheria**: *if he feeds on the air of heaven*, the air being a source of life. For the construction of *aura*, see note on *potiuntur harena*, 172.

547. **neque adhuc occubat**: *and does not yet lie.* **umbris**: *i.e.* the shades of the lower world. Local ablative.

548. **non metus**: sc. *est nobis.* **officio . . . paeniteat**: *nor would you repent of having taken the lead in the rivalry of good deeds*, *i.e.* if you should now be kind to us. *officio*, ablative of specification. *certasse* = *certavisse*, by syncope.

549. **sunt et . . .**: *i.e.* if Aeneas is dead, there is also another land, where we may settle, viz. Sicily. The *et* carries the reader back to 530, with its reference to Italy.

550. **arva**: *lands for tillage.* So in VII. 45 Latinus ruled over *arva et urbes;* cf. also III. 418. Many editions read *arma* here. **Troianoque . . . Acestes**: another circumstance favorable for their settlement in Sicily.

551. **subducere**: *to beach.*

552. **aptare trabes**: *to fashion planks.* **stringere remos**: *to trim branches into oars.*

553. **si datur . . . tendere**: subordinate to *ut . . . petamus.* **Italiam tendere**: *pursue our course to Italy.*

554. **Italiam**: note the emphatic repetition of the name; cf. note on 531.

555. **absumpta**: sc. *est.* **te, pater optime Teucrum**: apostrophe.

556. **nec iam**: *and no longer.* **spes Iuli**: *hope in Iulus.* The genitive is objective. They hope that he may live to grow into a man.

557. **at**: cf. 543.

558. **regem**: a predicate noun, *to be our king*, instead of Aeneas.

559. **ore fremebant**: *shouted applause.*

560. **Dardanidae**: cf. note on 534.

Lines 561–578.

Dido's Friendly Welcome.

561. **voltum demissa**: *with downcast face.* Dido, though a queen, shows the modesty of a woman. For the construction, cf. note on *oculos suffusa*, 228.

562. **solvite corde metum**: poetical variation for *solvite corda metu.*

563. **res dura**: *stern necessity.* She is surrounded by perils, being threatened by savage peoples and living in fear of her brother Pygmalion. **talia moliri**: explained by *late . . . tueri; talia* is explained in 539–541.

564. **custode**: collective singular. Note the prevailing spondees in this and the preceding line.

565. **quis nesciat**: *who could be ignorant.* The subjunctive is potential. Note the rhetorical repetition of *quis . . . quis.* **Aeneadum**: cf. note on *Aeneadae*, 157.

566. **virtutesque virosque**: *brave deeds and brave men.* Note the assonance and polysyndeton.

567. **non obtusa adeo**, etc.: *not so dull are our Punic breasts, i.e.* as to be ignorant of the Trojans.

568. **nec tam aversus . . . urbe**: *and not so far from this Tyrian city does the sun yoke his steeds*; *i.e.* we do not live so far out of the world.

569. **Saturnia arva**: *i.e.* Italy, where Saturn lived during the golden age.

570. **Erycis finis**: *i.e.* Sicily.

571. **auxilio tutos**: *guarded by a force;* sc. *vos. tutos* has its participial force.

572. **voltis et . . .** : *or do you wish . . .?* literally, *do you wish also?* We prefer to use "or" in English. The question is equivalent to a condition, to which the following line would be the apodosis.

573. **urbem quam statuo vestra est**: a striking instance of

inverse attraction, *i.e.* where an antecedent noun is attracted into the case of the relative pronoun.

574. **Tros Tyriusque . . . agetur**: *Trojan and Tyrian I shall treat with no distinction.* The line has been chosen as the motto of the *North American Review.* Cf. Thackeray: "As for Miles, *Tros Tyriusve* is all one to him" (*Virginians*, II. ch. 24). *Tyrius* is probably adopted for the sake of the assonance with *Tros.* Their names are alike; they shall be treated alike. *mihi* is dative of agent.

575. **Noto** = *vento*, by metonymy.

576. **adforet**: poetical for *adesset.* For the mood and tense, see A. 442; B. 279, 2; G. 260; H. 558, 1; H. & B. 510. **certos**: *trusty men.*

577. **si quibus . . . errat**: *in case the shipwrecked man is straying in any forests or cities.* *quibus* is from the indefinite pronoun *quis.*

Lines 579–612.

THE REVELATION OF AENEAS.

579. **animum**: Greek accusative of specification; cf. 320.

580. **iamdudum ardebant**: *had long been eager.* A. 471, b; B. 260, 4; G. 234; H. 535, 1; H. & B. 485. **erumpere nubem**: *to burst forth from the cloud.* The verb is irregularly transitive. Regularly it is intransitive, 'burst forth.'

582. **nate dea**: *thou goddess-born!* Appropriate address, implying that Aeneas is under his mother's care; cf. 585.

584. **unus abest**: *i.e.* Orontes.

585. **dictis matris**: cf. 390 ff.

586. **circumfusa**: *encircling.* With this scene should be compared *Odyssey* VII.

587. **se**: governed by *purgat* as well as *scindit.* *se purgat* = *vanishes.*

588. **restitit**: *stood forth.* Note how the similar verbs *restitit* and *refulsit* frame the line. This is an artificial order, frequent in Virgil. Cf. with this whole passage, *Odyssey* XXIII. 156–162, where Athene transforms Odysseus.

589. **os umerosque deo similis**: *in face and shoulders like a god.* For the case of *os*, cf. note on *nuda genu*, 320. **ipsa**: the goddess of beauty herself. **decoram caesariem**: *the beauty of flowing locks.*

590. **lumenque iuventae purpureum**: *youth's ruddy bloom.* In this connection, English poets have often retained from Virgil the word 'purple'; cf. Gray (*Progress of Poesy*):

"The bloom of young desire, and purple light of love."

591. **laetos honores**: *joyous lustre.* **adflarat**: *had shed*, literally, *breathed*, a word which is applicable only to the last object. A case of zeugma.

FIG. 39. APOLLO.

592. **quale manus addunt ebori decus**: *even as the beauty which the artist's hand gives to ivory*, i.e. *tale decus quale*, etc. How this beauty is given Virgil does not say. Perhaps the ivory was merely polished; perhaps it was set in dark wood. **aut ubi flavo . . . auro**: the construction changes. *Or (as the beauty added) when silver or Parian marble is set in yellow gold.* The island of Paros, south of Delos, in the Aegean Sea, still yields a beautiful marble.

594. **cunctis**: with *improvisus.*

597. **O sola miserata**: *O thou who alone hast pitied; miserata* is the participle. In view of the help given by Acestes, the statement is an exaggeration.

598. **quae nos urbe domo socias**: *thou that givest us a share in city and home.* **reliquias Danaum**: cf. 30.

599. **omnium egenos**: *destitute of all. omnium* (— ⏑ ⏓) is a difficult form to handle in the hexameter, and this is the only place where it is found in Virgil. Here the final *-um* is elided before the vowel.

600. **urbe domo**: ablatives of instrument. Note the emphatic asyndeton. **persolvere**: *pay to the full.*

601. **non opis est nostrae**: *it is not in our power. opis* is a predicate genitive; cf. *tantae molis erat*, 33. **nec quidquid ubique est**, etc.: *nor (in the power of) whatever of the Trojan race there is anywhere.* The expression = *nec est gentis Dardaniae quidquid eius gentis ubique est.*

602. **magnum quae sparsa per orbem**: sc. *est.* Besides Sicily, there were Trojan exiles in Crete and Epirus, as we shall learn from Book III.

603. **di tibi**, etc.: the verb with *di* is *ferant* (605). *di* is emphatic, both by position and asyndeton. Man cannot show fitting gratitude, (but) the gods may reward her. **si qua pios respectant numina**: *if any divine powers have regard for the good.* **si quid usquam iustitia est**: *if justice has any weight anywhere.* As often in Virgil, the second clause explains the first: if any deities reward the good, and if those deities are just.

604. **et mens sibi conscia recti**: *et* connects *mens* with *di; may the gods and the consciousness of right bring thee worthy rewards.* That "virtue is its own reward" was a Stoic doctrine. *sibi* belongs to *conscia*, but need not be translated. *recti* is objective genitive with *conscia.* A. 347 ff.; B. 204; G. 374; H. 450 ff.; H. & B. 354.

606. **qui tanti talem genuere parentes**: *what illustrious parents gave birth to so noble a child?*

607. **dum montibus umbrae lustrabunt convexa**: literally, *while on the mountains the shadows shall course the slopes, i.e.* "While shadows sweep the mountain-sides" (Rhoades). The poet means as long as shadows on the mountain-sides move with the sun, or as long as the sun shines. From childhood Virgil was familiar with mountains, and evidently noted how their appearance changed with the changing hours. **montibus** is an ablative of place where.

608. **polus dum sidera pascet**: *while heaven feeds the stars.* The stars are conceived of as a flock grazing in the sky. The food of the stars is the fiery particles of aether, so that Lucretius 162, whom Virgil was largely dependent for philosophic teaching

unde aether sidera pascit (*De Rerum Natura* I. 231). See Introd. § 8. Shelley in *The Cloud* compares the stars to "a swarm of golden bees."

610. **quae . . . cumque**: tmesis; see 412.

611. **Ilionēă**: Greek accusative form (-ῆα).

612. Cf. 222, and note that these lines occupy the same relative position in their respective paragraphs. The present joy is contrasted strikingly with the former grief.

(The prevailing tone of this impressive passage is that of joy and gratitude. The spondaic rhythm is conspicuous therefore only in 585, where the hero sighs for Orontes, and in 597, where the Trojan sorrows must be mentioned. Elsewhere dactyls are prominent. Rhetorical devices are numerous. Thus the exclamatory questions 605–6; anaphora 599 (*omnibus . . . omnium*), 603 (*si . . . si*), 605–6 (*quae . . . qui*), 607–8 (*dum . . . dum . . . dum*), 612 (*fortem . . . fortem*); asyndeton 600, 603; chiasmus 611 (*Ilionea . . . dextra, laevaque Serestum*), and alliteration 605 (*te tam . . . tulerunt*); cf. 607 (*dum montibus umbrae*).)

Lines 613–642.

Dido gives the Trojans a Royal Welcome.

613. **primo aspectu**; *first at the sight; primo*, though agreeing with *aspectu*, has an adverbial force. So *primus id feci* means *I did it first*, or *I was the first to do it*. **Sidonia Dido**: cf. 446.

614. **viri**: to go with *aspectu* as well as *casu*.

615. **nate dea**: lines 617–18 show why this form of address is appropriate here.

616. **immanibus**: *savage*, because of the barbarous tribes round about.

617. **tune ille Aeneas**: sc. *es; art thou that famous Aeneas?* **Dardanio Anchisae**: here we have hiatus, and a spondee in the fifth foot. Such an unusual combination accords with the speaker's astonishment. Virgil allows it only three times, and only in proper names.

618. **Teucrum memini Sidona venire**: *I remember Teucer's coming to Sidon.* Teucer was a son of Telamon, who drove him from Salamis because he returned home from Troy without his

brother Ajax. Teucer therefore sought refuge with Belus, king of Sidon. **venire**: for the present infinitive see A. 584, a, N.; G. 281, 2, N.; H. 618, 2; H. & B. 593, b.

621. **Beli**: this word is Semitic, meaning 'Lord,' akin to *Beel* and *Baal*. According to Virgil, Belus was Dido's father.

622. **Cyprum**: Teucer is said to have founded in Cyprus another Salamis.

624. **reges Pelasgi**: *the Greek princes*, including Agamemnon and Menelaus. The Pelasgi are supposed to have inhabited Greece prior to the Hellenes; yet in Homer the Pelasgi are allied with the Trojans.

625. **hostis**: *although an enemy*. **ferebat**: *used to extol*.

626. **volebat**: *would have it*. Teucer's mother Hesione was daughter of Laomedon, king of Troy, and the Trojans were known as *Teucri* because of Teucer, first king of Troy. His own name bespeaks his Trojan origin.

629. **per multos labores iactatam**: *after being storm-tossed through many toils*. Note the brevity and picturesqueness of the expression.

630. One of the pathetic lines for which Virgil is famous. So Thackeray makes Dick the Scholar quote these words in Latin to Harry Esmond (*Henry Esmond*, ch. VI); cf. Scott (*The Pirate*, ch. V).

631. **simul**: *at once*. Note the asyndeton.

632. **simul divum . . . honorem**: *at once proclaims a sacrifice at the temples of the gods*. **templis**: local ablative. **honorem**: Virgil is thinking of a Roman *supplicatio*, or sacrifice of thanksgiving.

633. **nec minus mittit**: *not less careful is she to send*, etc.

634. **horrentia**: *bristling*. **centum**: merely a round number.

635. **suum**: genitive plural of *sus*. Note the adjectives and nouns in chiastic order:

magnorum *horrentia*

terga *suum*

636. **munera laetitiamque dii**: *gifts for the day's merriment.* A case of hendiadys. The accusatives are in predicate apposition to *terga* and *agnos*. *dii*, an archaic form of *diei*, genitive of *dies*. The line is incomplete; cf. 534.

637. **domus interior**: *the palace within.*

639. **arte laboratae vestes ostroque superbo**: *skilfully embroidered coverlets there are, and of royal purple.* The *vestes* are the coverlets of banqueting couches.

640. **ingens argentum**: *massive silver plate.* **caelataque in auro**: *embossed in gold, i.e.* gold vessels with figures carved in relief, representing national heroes.

641. **fortia facta**: note the alliteration.

(In this passage, in contrast with the prevailing tone we must note such a remarkable line as 617, in which besides the general spondaic rhythm we have the spondaic fifth foot. Thus the tone of astonishment is emphasized, and in contrast we have a very light one succeeding. Surprise is also expressed in the striking couplet 625–6, with its spondaic rhythm, contrasting with the succeeding lines. The same rhythm in 634 and 640 accords with the notion of the magnitude and splendor of the gifts.

Note the use of anaphora in 631–2 (*simul . . . simul*), and 634–5 (*centum . . . centum*). There are several cases of alliteration.)

Lines 643–656.

Aeneas sends Achates to bring Ascanius and Royal Gifts.

643. **patrius amor**: *a father's love, i.e.* his own love for his son.

644. **rapidum**: an adjective with adverbial force; cf. *primo*, 613.

645. **ferat, ducat**: the subjunctives depend on the idea of bidding in *praemittit*. See A. 565, a; B. 295, 1 and 8; G. 546, R. 2.; H. 562, 1, N.; H. & B. 502, 3.

646. **ipsum**: *i.e.* Ascanius.

648. **ferre**: sc. *eum*, i.e. *Achaten*. **signis auroque**: *with figures wrought in gold.* Hendiadys.

649. **circumtextum croceo acantho**: *fringed with yellow acanthus; i.e.* the design of the border was taken from the

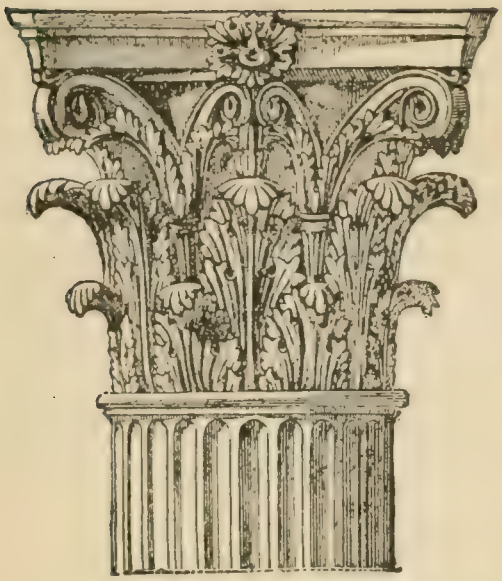


FIG. 40. ACANTHUS ON CORINTHIAN CAPITAL.

acanthus leaf. This leaf figures freely in Greek decorative art, and is seen in Corinthian capitals.

650. **Argivae Helenae**: the expression comes from Homer (*Iliad* II. 161), where the adjective simply means 'Grecian.' **Mycenis**: similarly, though Helen came from Sparta, yet Mycenae was the principal seat of Greek power, where Agamemnon ruled.

651. **Pergama**: strongly contrasted by position with *Mycenis*. **peteret**: note the final long syllable, the original quantity retained by archaism; cf. *vidēt*, 308. **inconcessos hymenaeos**: *i.e.* her marriage with Paris.

653. **gesserat olim**: *i.e.* as wife of Polymnestor, king of Thrace.

654. **maxima**: i.e. *maxima natu, eldest.* **collo monile**: *a collar for the neck, necklace.*

655. **bacatum**: *hung with pearls*, so called because they were shaped like berries (*bacae*). **duplicem gemmis auroque coronam**: *a coronet with a double circlet of jewels and gold, i.e.* (probably) one circlet of gold and a second of jewels.

656. **haec celerans**: *speeding these commands.*

Lines 657–694.

THE PLAN OF VENUS.

658. **Cytherea**: cf. 257. **novas . . . nova**: note the anaphora.

658. **ut**: *how*, introducing an indirect question. **faciem mutatus**: cf. note on *oculos suffusa*, 228.

659. **furentem incendat**: *fire to madness; furentem* is a case of prolepsis; cf. note on *submersas obrue*, 69.

660. **ossibus**: dative with the compound *implicet*. The marrow was regarded as the seat of feeling.

661. **quippe**: *in truth.* **ambiguam**: *uncertain, treacherous.* The Romans entertained a popular idea that the Carthaginians were a treacherous people. **bilinguis**: properly applies to snakes, which were supposed to have two tongues.

662. **urit atrox Iuno**: *the vindictiveness of Juno chafes her, i.e.* the thought that she is vindictive.

664. **solus**: attracted into the nominative, because thought of as equivalent to a relative clause, *qui solus es*, etc.

665. **nate**: note the repetition at the beginning of successive lines. **patris summi**: *i.e.* Jupiter. **tela Typhoia**: *i.e.* the thunderbolts, called *Typhoia*, because with them Jupiter slew the Titan Typhoeus. Since *amor omnia vincit*, Cupid may scorn even these. **temnis**: cf. note on 542.

667. **frater ut**, etc.: *how thy brother is tossed about, is known to thee. ut iactetur* is a subordinate question.

668. **iactetur**: the last syllable is lengthened before the caesura.

669. **nota**: sc. *sunt*, for *notum est.* The plural is due to Greek influence. **doluisti . . . dolore**: note that the noun repeats the verbal idea, a common rhetorical pleonasm.

671. **quo se . . . hospitia**: *what may be the outcome of Juno's hospitality;* an indirect deliberative question. *quo* is an interrogative adverb. **Iunonia**: Carthage is dedicated to Juno.

672. **haud tanto cessabit cardine rerum**: *she will not be idle at such a crisis of fortune; cardine*, properly *hinge*, and so *turning-point, crisis.* It is an ablative of time. Note the alliteration in *cessabit cardine.* The subject for *cessabit* is to be supplied from *Iunonia.*

673. **capere dolis, cingere flamma**: note the parallel expressions with alliteration. Both are military metaphors from the storming of a city. **flamma**: *i.e.* the flame of love.

674. **ne quo se numine mutet**: literally, *lest she change herself through any power*, or *lest any power change her.* Juno is referred to.

675. **teneatur**: understand *ut* from the preceding *ne.*

676. **qua**: *how.*

677. **accitu**: *at the summons.* Certain verbal nouns are used only in the ablative, *e.g. accitu, iussu, iniussu, rogatu.* A. 103, b, 5; B. 57, 1; G. 70; H. 143, 1; H. & B. 106, 1.

679. **pelago et flammis**: *from the sea and the flames.* Ablatives of separation.

680. **sopitum somno**: *lulled to sleep, somno* being ablative of means. The expression is a pleonasm (*somnus* is from an earlier *sop-nus*, from *sopio*); cf. *doluisti dolore*, 669. **super alta Cythera**: *on the heights of Cythera;* cf. note on *Cytherea*, 257.

681. **Idalium**: a lofty site in Cyprus. **sacrata sede**: *i.e.* in a temple.

682. **ne qua**: *lest in any way.* **mediusve occurrere**: *or thwart them by intervening.* The adjective has adverbial force; cf. 613.

683. **faciem illius falle dolo**: *assume by strategy his appearance.* **noctem non amplius unam**: *for no more than a single night.* For the construction see A. 407, c; B. 217, 3; G. 296, R. 4; H. 471, 4; H. & B. 416, d.

684. **pueri puer**: emphatic repetition; *puer* has the force of a causal clause, *boy that thou art.* Note that the second half of this line explains the first.

685. **laetissima**: *in the fulness of her joy.*

686. **laticem Lyaeum**: note the alliterative phrase. *Lyaeus* (from λύω = *solvo*), here used as an adjective, is a name for Bacchus, the god who *frees from* (*solvit*) *care.*

688. **fallas**: *beguile;* sc. *eam.*

690. **Iuli**: Ascanius.

691. **Ascanio**: dative of reference.

692. **fotum gremio**: *fondled in her bosom.* **dea**: cf. note on *dea*, 412.

694. **floribus . . . umbra**: *enwraps him in flowers and the breath of its sweet shade;* literally, *breathing upon him with its flowers and sweet shade.* Note in 693–4, the melodious verses due to soft *l* and vowel sounds, and compare

> "She sent the gentle sleep from Heaven
> That slid into my soul." (Coleridge, *Ancient Mariner.*)

(The spondaic rhythm of 660 and 688 emphasizes the idea of love's power, the former line contrasting strongly with the dactylic rhythm of 661.

Assonance and alliteration are very commonly employed. Thus

662 (*cura recursat*), 663 (*adfatur amorem*), 664 (*mea magna*), 665 (*tela Typhoia temnis*), 672 (*cessabit cardine*), 678 (*puer parat, mea maxima*), 680, 681 (many *s* sounds), 686 (*laticem Lyaeum*), 690 (*gressu gaudens*), 693, 694 (see note on 694).

Repetitions in expression are common. Thus 664–5 (*nate . . . nate*), 669 (*doluisti dolore*), 683–4 (see note on 684), 685–7 (*cum . . . Lyaeum, cum . . . figet*).)

Lines 695–722.

Dido gives a Grand Banquet.

695. **dicto parens**: *obedient to the command.*

696. **duce laetus Achate**: *rejoicing in Achates as guide; duce*, a causal ablative. A. 404; B. 219; G. 408; H. 475; H. & B. 444.

697. **cum venit**, etc.: *when he comes, the queen has already, amid royal hangings, laid herself on a golden couch; venit* is an historical present. **aulaeis superbis**: ablative of attendant circumstance. The *aulaea* were the curtains which hung from the ceiling in a Roman dining room, and under which the couches were arranged.

698. **aurea sponda**: *i.e.* a couch inlaid with gold. *aurea* is a dissyllable by synizesis. **mediam locavit**: sc. *se*. She placed herself in the centre of the hall.

700. **stratoque super discumbitur ostro**: *and the guests recline on the purple outspread, i.e.* outspread on the couches. Over the couches were laid purple coverlets; *discumbitur* is used impersonally, the *dis* implying careless ease, not distribution.

701. **manibus**: dative. **Cererem canistris expediunt**: *and serve the bread from baskets. Cererem*, a case of metonymy; cf. 177.

702. **tonsis mantelia villis**: *napkins close-shorn. villis* is an ablative of quality.

703. **intus**: *i.e.* in the inner rooms. **quibus cura** (sc. *est*): *whose task it is.* **ordine longo penum struere**: *to set out the feast in long array, i.e.* the many courses in due order.

704. **flammis adolere Penatis**: literally, *to honor or magnify the Penates with flames*, i.e. *to keep the hearth ablaze with fire.* The poet attempts to dignify a commonplace idea. "Many Pompeians painted representations of the household gods upon an inner wall,

often upon a wall of the kitchen, near the hearth. There was usually a painted altar underneath, with a serpent on either side coming to partake of the offerings." (Mau and Kelsey, *Pompeii*, p. 268.)

706. **qui onerent**: a relative clause of purpose. For a parallel account of a feast in Homer, see *Odyssey* I. 136 ff.

707. **nec non et Tyrii**: *moreover the Tyrians too.* **limina laeta**: *festal halls.* **frequentes**: *thronging.*

708. **toris pictis**: *embroidered couches.*

709. **Iulum**: in reality Cupid.

710. **flagrantis**: *glowing.* Appropriate to the god of love.

712. **infelix**: explained by the clause following. **pesti**: *ruin, i.e.* her ruinous passion for Aeneas.

713. **expleri mentem**: *satisfy her soul; expleri* is a passive with middle force. **ardescit tuendo**: *takes fire as she gazes.* The ablative of the gerund expresses means.

715. **complexu colloque**: *in the embrace and on the neck.* The abstract and concrete are mixed. The ablatives are local.

717. **reginam petit**: note the diaeresis after the second foot.

718. **Dido**: a pathetic addition. Translate, *poor Dido.*

719. **insidat miserae**: *settles upon her to her sorrow; miserae* is a case of prolepsis. Note the diaeresis after the fourth foot both in this line and in the preceding (the so-called bucolic caesura). **ille**: Cupid.

720. **matris Acidaliae**: Venus is so called from the spring Acidalia in Boeotia, a favorite haunt of herself and the Graces. **abolere**: *to blot out the memory of.*

721. **vivo amore**: *i.e.* love for the living Aeneas. **praevertere**: *surprise.*

722. **iam pridem**, etc.: *her long-slumbering soul and heart unused.*

(An impressive line of spondaic rhythm opens the passage, and the same rhythm voices the wonder of the gazing Carthaginians in 709. Three diaereses, coinciding with pauses in each of three successive lines (717–9), perhaps betoken the tragedy in which Dido is soon to be involved. Note too the anaphora in 709 and 717. Alliteration occurs in 700, 701, 706, 707, 710, 711, 714, 715.)

Lines 723–756.

Dido toasts the Trojans. The Song of Iopas.

723. **postquam prima quies epulis**: *when first there came a lull in the feasting;* sc. *est.* **remotae**: sc. *sunt.*

724. **crateras**: for the form cf. *Troas*, 30. Wine and water were mixed in the *crater*. At a Roman dinner the wine was brought in with the *mensae secundae* (= dessert). **vina coronant**: *crown the wine; i.e.* place wreaths about the bowl.

725. **fit strepitus tectis**: *a hum arises in the hall, i.e.* the noise of conversation.

726. **lychni**: magnificent chandeliers or candelabra were much in vogue in imperial Rome, some being cast in the shape of trees which bore lamps instead of fruit. Pliny tells us that the finest specimen of this kind was in the temple of Apollo built by Augustus on the Palatine. **laquearibus aureis**: *the fretted roof of gold.* Such a ceiling was often found in the grand halls of imperial Rome. *aureis* is a dissyllable by synizesis.

727. **incensi**: the feast was held in the daylight, and only after the wine was brought in were the chandeliers lighted.

728. **hic**: *hereupon.* **gravem gemmis auroque**: it was a golden cup set with jewels.

729. **quam Belus**, etc.: *which Belus and all of Belus's line had been wont to use.* With *soliti* (*erant*) supply *implere.* **omnes a Belo**: brief for *omnes a Belo orti.* This Belus is not the father of Dido, but some distant ancestor.

731. **Iuppiter**: the god of hospitality. **hospitibus nam**, etc.: *for they say that thou dost appoint laws for host and guest.* *nam* explains why Jupiter is invoked. *hospites* applies to both the entertainers and the entertained.

733. **velis**: *may it be thy will that*, etc.: **huius**: *it*, i.e. *diei.* **minores**: *children.*

735. **coetum celebrate faventes**: *honor the gathering with friendly spirit.* The last word is the most important.

736. **laticum libavit honorem**: *offered a libation of wine.* The

idea of an offering is in *honorem*, that of libation in *libavit; laticum* = *vini*.

737. **primaque libato,** etc.: *and after the libation was first to touch the goblet with her lips.* *libato* is ablative absolute with impersonal use. A. 419, c; G. 410, N. 4; H. 489, 7; H. & B. 421, 8, a. **summo ore**: cf. *prima terra*, 541.

738. **increpitans**: *with a challenge.* Bitias is some Phoenician noble. **impiger**: *briskly.*

739. **pleno se proluit auro**: *drank deep* (literally, *flooded himself*) *in the brimming gold.* As often, the second half of the sentence repeats the first. The poet gives us a humorous contrast with Dido's dainty sip; cf. Scott's *Lay of the Last Minstrel:*

> "The attending maidens smiled to see
> How long, how deep, how zealously
> The precious juice the minstrel quaffed."

740. **crinitus**: the bard has long hair like his patron god Apollo; see Fig. 39. Scott's minstrels have "tresses gray." Allan-bane is "white-haired" (*Lady of the Lake*). **Iopas**: Virgil's counterpart of the bards of the *Odyssey*, viz. Phemius (*Odyssey* I. 326) and Demodocus (*Ib.* VIII. 73).

741. **personat**: *makes* (the hall) *resound.* **Atlas**: he is the god of Mount Atlas in Africa and therefore associated by Virgil with a Carthaginian bard. In the *Odyssey* (I. 52) Atlas is the father of the sorceress Calypso, "knows the depths of every sea, and upholds the tall pillars which keep earth and sky apart." Virgil regards him as a wizard who has instructed Iopas in the wondrous secrets of nature. **hic**: *i.e.* Iopas.

742. **errantem lunam**: *i.e.* the moon in its revolutions. **solis labores**: *i.e.* the eclipses of the sun.

743. **ignes**: *lightning-fires.*

744. **pluvias Hyadas**: *pluvias* (*rainy*) is a translation of *Hyadas*, which comes from a Greek verb ὕειν, 'to rain.' The rising of the Hyades in May was attended by rains. Cf. Tennyson:

> "Thro' scudding drifts the rainy Hyades
> Vext the dim sea." (*Ulysses.*)

geminos Triones: *the twin Bears, i.e.* the Great and the Little Bear.

745. **quid tantum**, etc.: *i.e.* why the days of winter are so short.

746. **quae tardis**, etc.: *what delay stays the slowly passing nights, i.e.* in winter. According to a principle frequently illustrated in this book, the second clause is but a variation on the first, there being, however, a contrast between the short days and the long nights. This and the preceding line have already been used by Virgil in his *Georgics* (II. 481–2).

748. **nec non et**: cf. 707.

750. **multa super . . . super multa**: note the epanadiplosis (repetition at the beginning and end of a line) and the chiasmus; see 184. The dactylic rhythm well expresses Dido's eagerness.

751. **nunc . . . nunc . . . nunc**: note the emphatic anaphora. **Aurorae filius**: Memnon. See 489.

752. **Diomedes equi**: *i.e.* the horses of Rhesus already mentioned in connection with Diomedes in 472. Dido asks about scenes and persons depicted in her temple. See 466 ff. **quantus**: *the stature of.*

753. **immo age**: *nay come!*

QUESTIONS ON BOOK I.

When was Virgil born? Was he older or younger than Julius Caesar? than Augustus? than Cicero? than Horace? Was he a Roman citizen from birth? What are the essentials of an epic poem? What are the great epics? What was Virgil's main purpose in writing the *Aeneid?* Is Book I chronologically first? Why this arrangement? What were the reasons for the strife between Juno and Venus? Why was Juno hostile to the Trojans? What other divinities were hostile to Troy, and why? What purely descriptive passage of five or more lines do you like best? What passages show the character of Aeneas? What characteristics do you find emphasized? What are the essential qualities of a leader? Does Aeneas possess them? [Cite passages to show

reasons for your opinion.] Where was Carthage? When does tradition say it was founded? How many miles was it from western Sicily? How long would it take a storm-driven vessel to cover this distance? Why does the poet cause his hero to land at Carthage rather than at some other point? From what country did the settlers of Carthage come? Where in the poem are the *annales laborum* mentioned in 373? Where did Aeneas first embark? How many vessels did he have? Who were Priam? Achilles? Hector? the Atridae? Tydides? What was Hesperia? Libya? Where was the *Tyrrhenum aequor?* What part of Jupiter's promise to Venus is authentic history? In how many passages does Venus actively appear in this book? What traits does she manifest? [Give passages which support your answer.] What were the principal scenes depicted on the walls of Dido's temple? Why are they introduced? Why did these pictures arouse hope in the heart of Aeneas? Would the passage 494–519 furnish suitable material for a picture? Why? Give five familiar quotations from this book. How does Latin verse differ from English? Describe the metre of the *Aeneid.* What English verse-forms are used to translate it? How does Tennyson describe it? Show how Virgil secures variety of rhythm. What is the effect of a prevalence of spondees in a verse? of dactyls? Cite a good illustration of alliteration. Why do we find incomplete lines in the *Aeneid?* Quote five reminiscences of Book I in English writers.

BOOK II.

THE FALL OF TROY.

Lines 1–12.

Aeneas begins His Story.

1. **conticuere . . . tenebant**: note the change of tense. The sudden hush is followed by prolonged attention. The prefix in *conticuere* has an intensive force. **intenti**: used instead of an adverb with *tenebant*; cf. *rapidum*, I. 644.

2. **orsus**: sc. *est.*

3. **infandum . . . dolorem**: note the artificial order, the adjective and substantive being respectively the first and last words of the line. The inverse order is rare in Virgil. **renovare**: sc. *me.*

4. **ut**: *how*, introducing an indirect question, which is dependent on the sense of 'telling' implied in *renovare dolorem.* **lamentabile**: *woful.*

5. **quae**: *the sights that.* The relative refers loosely to the substance of the previous clause. **-que . . . et**: a poetical usage, corresponding to τε . . . καί in Greek. Omit *-que* for translation.

6. **quorum pars magna fui**: *wherein I took a large part.* The story is limited to the hero's personal experience. For the expression, cf. Tennyson's *Ulysses:* "I am a part of all that I have met." **fando**: *in telling.* Cf. *tuendo,* I. 713.

7. **Myrmidonum Dolopumve**: these were Thessalian tribes, under the generalship of Achilles and his son Pyrrhus. **Ulixi**: cf. *Achilli,* I. 30.

8. **caelo praecipitat**: *is speeding from the sky; i.e.* into the ocean from which night and day both come. The night is far spent.

9. **cadentia**: *setting, sinking.*

10. **amor**: sc. *est.* The word has here the sense of *desiderium.* **cognoscere**: this use of an infinitive with a substantive is poetical. In prose it would be *cognoscendi.*

11. **supremum laborem**: *last agony.*

12. **meminisse horret**: *shudders to recall; horret* governs an infinitive, on the analogy of verbs of fearing like *veretur.* **refūgit**: note the quantity of *u.* The tense is a perfect, *has shrunk back.*

(So famous is the opening of this book, that many of these lines have become the common property of modern writers. Thus Thackeray gives *Conticuere omnes* and *Intentique ora tenebant* as the headings of two chapters (III and IV) in his *Virginians* (Vol. II). As for *quorum pars magna fui* (6), their general use may be illustrated from Robert Louis Stevenson, who speaks familiarly of "the bourgeois (*quorum pars*)" in his *Letters,* Vol. II. p. 24.)

Lines 13–20.

The Wooden Horse.

14. **ductores** = *duces*. Archaic tone. **Danaum** = *Danaorum*. **tot labentibus annis**: ablative absolute, expressive of cause. The siege of Troy had lasted ten years.

15. **instar montis**: *like a mountain*. **Palladis**: Minerva was the patron goddess of handicrafts.

16. **sectaque intexunt abiete costas**: *line* (literally, *interweave*) *the ribs with planks of fir* (literally, *with cut fir*). **abiete**: a dactyl (—◡◡).

17. **votum simulant**: *they feign it as a votive offering; i.e.* they pretend that the horse is an offering to a god, to ensure a safe return to Greece. Cf. note on I. 334; *votum* is a predicate accusative.

18. **huc**: *in it*, literally, *hither*, and used because the verb implies motion. **delecta virum corpora**: a periphrasis for *delectos viros*, the *corpora*, however, implying bodily vigor.

19. **caeco lateri**: explaining *huc*, *in its dark sides*. Dative of indirect object with a compound verb.

20. **milite**: *soldiery*, a collective singular. As is often the case in Virgil, the second part of the sentence explains the first, and the *delecta corpora* (18) are identical with the *armato milite*. In the sequel, Virgil names only nine Greeks who were in the horse. See 261. Napoleon's criticism, that even if there were only one hundred Greeks within, the horse would have been of enormous size, thus loses much of its force.

Lines 21–39.

The Trojans roam freely outside the City.

21. **Tenedos**: the island still retains this name. It is only four miles from the main shore. **notissima**: because of its temple of Apollo.

22. **dives opum**: cf. I. 14. **regna**: cf. note on *sceptra*, I. 57.

23. **tantum**: *only*. **male fida** = *non fida, unsafe*. **carinis** = *navibus* by synecdoche.

24. **condunt**: *i.e.* the Greeks.

25. **abiisse**: sc. *eos*. **rati**: sc. *sumus*. **vento**: ablative of instrument. **Mycenas**: used for *Graeciam*.

26. **omnis longo Teucria luctu**: note the careful artistic order; cf. I. 4.

27. **panduntur portae**: in Roman poetry open gates commonly indicate peace. **iuvat**: sc. *Troianos*.

29. **Dolopum**: cf. 7. **tendebat**: *encamped;* sc. *tentoria*. Cf. note on I. 469.

30. **classibus** = *navibus*, an archaic use; cf. *ductores*, 14. **locus**: sc. *erat; here the ships were beached*. **certare**: *i.e.* in their engagements with the Trojans.

31. **stupet**: used transitively, like *miratur*. **innuptae**: Minerva was the *maiden* goddess (παρθένος), whose temple was called the Parthenon. **exitiale**: applied to *donum* by prolepsis. It was destined to bring ruin to the Trojans. **Minervae**: *to Minerva*, objective genitive. The line explains *votum*, 17.

32. **mirantur**: note the freedom of construction, the plural being used here, but the singular in *stupet*.

33. **duci, locari**: the prose construction is a subjunctive clause with *ut*.

34. **dolo**: Aeneas suggests treachery, because, when an oracle had declared that a child born on a certain day would prove the ruin of Troy, Priam put to death a son of Thymoetes, since he, as well as Paris, was born on the day in question. **iam**: *now at last*. **ferebant**: *were tending*, or *setting*.

35. **quorum . . . menti**: *whose minds were wiser in counsel*. Understand *ei* as an antecedent to *quorum*. *menti* is a dative of possession; sc. *erat*.

36. **pelago**: dative, with a verb of motion; cf. note on *Latio*, I. 6.

37. **-que**: here equivalent to *-ve*, having disjunctive force.

38. **aut**: the first plan (*aut*, 36) is to destroy the horse; the second (*aut*, 38), to examine its interior. **temptare**: *probe*.

39. **studia in contraria**: *into opposing parties.*

(With Virgil's story of the wooden horse should be compared the song of Demodocus in the *Odyssey*, VIII. 499 ff. In Homer, the discussion among the Trojans takes place after the horse has been dragged up to the citadel; Virgil more wisely represents it as occurring while the horse is still outside the city walls.

Note the simple, concise, and vivid style of the narrative. Vividness is increased by the personal tone. Thus the speaker identifies himself with the citizens (cf. *nos*, 25), the various remarks of the people are quoted (29, 30), and individual Trojans are named (32, 35). Alliteration is carefully employed. See 23, 26, 27, 28, 30 (note the many *c* sounds), 32, 34, 38, 39.

In 29 and 30 the diaereses (after *manus* and *locus*) and the anaphora (*hic . . . hic . . . hic . . . hic*) strongly emphasize the excitement of the people.

Note the rhythm of 24, 25, and 26. The spondaic rhythm of 24 suggests the terrible snare thus laid for the Trojans. The dactylic tone of 25 harmonizes with the joy of the besieged, but the return to the spondaic tone in 26 implies that the speaker is only too well aware that the joy is shortly to be turned into grief.)

Lines 40–56.

Laocoön Intervenes.

40. **primus**: *i.e.* he takes the lead. **ibi**: temporal, *at this moment.* **magna comitante caterva**; cf. Dido's appearance at I. 497. As there the queen is attended by *magna iuvenum caterva*, so here the expression indicates that the priest is a leader, who commands a large following.

41. **summa decurrit ab arce**: why, when most of the Trojans were outside the walls, had Laocoön been on the citadel? Probably to get a commanding view of the country and sea, so as to detect signs of the enemy, because he did not believe they had returned to Greece.

42. **et procul**: verbs of saying are frequently omitted in narrative style; cf. I. 37.

43. **avectos**: sc. *esse.*

44. **Danaum**: with *dona.* **Ulixes**: Ulysses represents Greek cunning.

46. **aut haec**, etc.: *or this is an engine of war which has been built*

to assail our walls. The form of *machina* to which Laocoön here alludes is the *turris*, which was on wheels and could be moved against the walls of a town.

47. **inspectura**: the future participle expresses purpose. **ventura desuper urbi**: *fall from above on the city; urbi* for *in urbem* after a verb of motion. Cf. *pelago*, 36.

48. **error**: *trick.*

49. **timeo Danaos et dona ferentis**: a favorite quotation; cf. Thackeray: "F. B., sir, fears the Greeks and the gifts they bring" (*Newcomes*, Vol. II. ch. 32.) **et** = *etiam.*

50. **validis ingentem viribus hastam**: cf. note on 26.

51. **in . . . inque**: the repetition of the preposition emphasizes the force of the blow. **feri** = *equi*, to be taken with *latus* as well as *alvum.* **curvam compagibus alvum**: literally, *the belly arched with joints*, i.e. *the arched frame of the belly.* Virgil has countless variations of this sort.

52. **contorsit**: the prefix is intensive, implying concentrated effort; cf. 1. **stetit**: *stuck;* emphatic position. **utero recusso**: ablative absolute expressive of cause. Virgil is fond of compounds in *re-*. Here *recussus* is used of the reverberation, and the compound enables the poet to emphasize the idea by the doubling of the sound of *r*, which was a trilled letter.

53. **cavae cavernae**: note the striking repetition of both sound and idea. The adjective, however, is to be taken predicatively with *insonuere.*

54. **si fata deum**: sc. *non laeva fuissent. laevus*, as applied to *fata*, means *unpropitious;* as applied to *mens*, *misguided.* The word *amiss* will satisfy both clauses. Note the anaphora (*si . . . si*), with rhetorical force.

55. **impulerat**: used for *impulisset* for vividness, *he had surely driven us.* The condition is contrary to fact. **foedare**: poetical use of the infinitive for *ut* and subjunctive.

56. **staret, maneres**: note the change from the third to the second person. For the apostrophe, cf. I. 555.

(In 45, the spondaic rhythm emphasizes the solemnity of Laocoön's warning. Lines 52 and 53 are onomatopoetic. The expressive spon-

dee which opens the couplet is followed by dactyls, which with the help of assonance strikingly depict the effect of the blow. The vivid narrative of the paragraph reaches a climax in the emotional apostrophe (56), which makes an effective close.)

Lines 57–75.

ENTER SINON.

57. **ecce**: we do not learn what is the effect of Laocoön's advice and action, for our attention (as was the case with the Trojans) is diverted by the appearance of a prisoner. **manus revinctum**: *having his hands bound behind him.* This is an imitation of a Greek passive participle with the accusative case retained from the active voice. Similar in form, but logically different, is *oculos suffusa*, I. 228.

58. **regem**: Priam.

59. **Dardanidae**: adjectival, with *pastores.* **venientibus**: *to them as they approached.* **ultro**: with *obtulerat*, 61.

60. **hoc ipsum ut strueret**: *to compass this very end*, viz. that of being admitted in some way into Troy. Once within the city, he would rely upon his cunning. The verb *struere* implies craftiness.

61. **fidens animi**: *confident in spirit; animi* is a locative genitive. **in utrumque paratus**: *i.e.* for success or death, as explained in the next line. The words have become proverbial, and furnish (*e.g.*) a title for one of Matthew Arnold's poems.

62. **versare dolos**: *to ply his crafty wiles; versare* is in apposition with *utrumque.*

64. **ruit certantque**: for the change in number, cf. note on 32. **inludere**: the use of the infinitive is poetical; cf. *contendunt petere*, I. 158.

65. **Danaum insidias**: cf. I. 754. **crimine ab uno disce omnis**: these are among the most frequently quoted words of Virgil. The crafty Sinon is to be regarded as a type of the Greek race; cf. 44.

66. **disce omnis**: cf. note on I. 534.

67. **turbatus**: though at the outset Sinon was *fidens animi* (61),

yet he may well have been *agitated*, when surrounded by the *Phrygia agmina.*

69. **nunc**: cf. *iam* in the next line. *nunc* of purely present time, but *iam* of *relatively* present time, *i.e.* time as compared with preceding time, 'by this time.' Here this sense is still further defined by *denique.*

71. **neque . . . et**: like οὔτε . . . τε in Greek. We cannot say in English 'neither . . . and.' Translate *neque*, therefore, as if it were *non.* **super**: *besides.*

72. **poenas cum sanguine poscunt**: *call for vengeance and my life, i.e.* the extreme form of vengeance.

73. **compressus et**: poetical order for *et compressus* (sc. *est*).

74. **hortamur fari**: cf. *duci hortatur*, 33. **quo sanguine cretus**: sc. *sit, of what stock he is sprung.* The verb *cresco* is a derivative of *creo*, so that *cretus* and *creatus* may have the same meaning.

75. **quidve ferat**: *or what (tidings) he brings, i.e.* what he has to say for himself. **memoret, quae sit fiducia capto**: *tell us on what you rely as prisoner. memoret* represents an imperative in the direct discourse; *capto* agrees with *ei* understood, which represents *tibi* of the original remark. Sinon has surrendered himself readily; he must therefore have some ground for assurance.

(Note the alternation of rhythm, dactylic and spondaic, in the first two lines of the paragraph. In 68 we have an instance of the rare 'spondaic line' (the fifth foot being a spondee). This is followed up by the slow spondaic rhythm of 69. The effect secured is an emphatic expression of the seeming hopelessness of Sinon's position. Note, too, the harsh effect of the accumulated *c* and *g* sounds in the former line. In 74 and 75 the full pause and diaeresis after *impetus*, and the disjointed style of expression harmonize with the excitement of the scene.)

Lines 77–104.

Sinon's Story.

77. **fuerit quodcumque**: *whatever comes.* The future perfect is used instead of the future for metrical reasons.

78. **vera**: adverbial in its force. Cf. note on *intenti*, 1. This solemn assurance of truthfulness is emphasized by the striking

position of *vera*, viz. at the end of the sentence and the beginning of a line. **me**: sc. *esse*. **Argolica** = *Graeca*. Virgil skilfully represents Sinon as first stating what is undoubtedly true: Thus he is likely to win credence for the rest of his story.

79. **hoc primum**: sc. *fateor*. **Sinonem**: note the rhetorical effect of using the name instead of *me*. The prisoner thus strengthens his case by giving the name a sort of fictitious value. Others may be mendacious, but certainly not Sinon. See note on *Iunonis*, I. 48. Indirectly, too, the Trojans learn who their prisoner is.

80. **improba**: *wantonly;* cf. *vera*, 78.

81. **fando**: *by report;* cf. 6. **aliquod si . . . nomen**: literally, *if any name*, etc., i.e. *if the name has at all reached your ears;* cf. *Anthea si quem*, I. 181. Sinon cleverly assumes a doubtful tone, though he knows well that the story of Palamedes would be familiar to the Trojans.

82. **Palamedis**: Palamedes, of Euboea, who was descended from Belus, king of Egypt, had incurred the enmity of Ulysses by exposing his pretence of madness and compelling him to take part in the Trojan war. The story is not found in Homer. **incluta fama gloria**: *his renown spread abroad by fame.*

83. **falsa sub proditione**: *under false information.* This was furnished by a forged letter, purporting to come from Priam, which Ulysses concealed in the tent of Palamedes.

84. **insontem infando indicio**: note the emphatic repetition of the prefix *in-*, and the double elision. Thus Sinon drives home his statement with affected horror. **infando indicio**: *on hideous testimony.* **quia bella vetabat**: Sinon invents this reason so as to win the favor of the Trojans for Palamedes and indirectly for himself.

85. **nunc**: note the asyndeton, (*but*) *now*. **cassum lumine**: archaic expression.

86. **illi me**, etc.: this is the apodosis to the *si* (81) clause; *illi* is a dative of reference. Sinon is sent as a dependent on Palamedes. **et** = *et quidem*.

87. **pauper in arma pater**, etc.: note the details artfully given to arouse compassion. Alliteration emphasizes the effect. **primis**

ab annis: *i.e.* of the military age, or manhood. Sinon is old enough to leave children behind; cf. 138.

88. **stabat**: the subject is Palamedes. **regno incolumis**: *secure in princely power; regno* is ablative of specification.

89. **et nos**: *we too.* After the death of Palamedes, Sinon was left friendless.

90. **invidia postquam**: asyndeton; cf. 85. *invidia*, an ablative of cause, is emphasized by position.

91. **haud ignota loquor**: i.e. *you know the story well.* This admission helps to gain the confidence of his hearers. **superis concessit ab oris**: *passed from the world above, i.e.* from the earth to the world below.

93. **mecum**: *in secret;* cf. *secum*, I. 221.

94. **et**: translate as *but*, in view of the preceding *nec*. **tulisset**: *offered;* sc. *se*. The form is due to indirect narration after *promisi*, and represents *tulerit* (future perfect) in the direct, as *remeassem* represents *remeavero*.

96. **ultorem**: in predicate apposition to *me* (94), *promised myself as avenger.*

97. **hinc**: *hence, i.e.* from this cause. **prima mali labes**: *the beginning of evil's taint.*

98. **terrere**: this and the following infinitives are historical. **spargere voces**: *to sow rumors.*

99. **volgum**: here masculine. Elsewhere in Virgil neuter. **conscius**: *conscious of guilt.* The word is applicable to the previous clauses, as well as to *quaerere arma.* **arma**: offensive or defensive? Doubtless the former, the object of Ulysses being to put Sinon out of the way. The word *arma*, however, includes plots or stratagems as well as weapons.

100. **enim**: *indeed;* cf. *sed enim*, I. 19. **Calchante ministro**: ablative absolute. Sinon skilfully cuts short his story, when the curiosity of his hearers has been aroused to the utmost. This is an instance of aposiopesis; cf. I, 135.

101. **sed quid autem**: *nay, but why?* or *but why pray?* The combination *sed autem* is elsewhere confined to the colloquial style. **haec ingrata**: *this unwelcome tale.*

102. **uno ordine habetis**: *hold in one class, i.e.* all alike.

103. **idque audire sat est**: continue the *si*: *and if it is enough to hear that*, viz. that I am a Greek. **iamdudum**: literally, *this long while*, but practically *at once*. It implies that the punishment is already long delayed.

104. **Ithacus**: *i.e.* Ulysses, who came from the island of Ithaca. **magno mercentur**: *i.e.* the Atridae would be willing to pay a large reward for his death; *magno* is ablative of price. The line contains a clever plea. If the Trojans put Sinon to death, they will please their bitterest foes. Note the emphatic position of *Atridae*.

(The spondaic rhythm of 93 echoes the thought expressed. The telling aposiopesis in 100 is followed by a sudden descent to an everyday style (cf. note on 101). The ejaculations in 101 and 102 accord with the tone now assumed. Note the frequent elisions in the latter line.

Alliterative effects are frequent. See 83, 84, 86, 87, 90, 104.)

Lines 105–144.

His Pretended Escape from Death.

107. **prosequitur** = *pergit, continues*, a rare use. **ficto pectore**: *with feigned feelings*. Note the double alliteration in the line.

108. **fugam Troia cupiere relicta moliri**: *longed to quit Troy and compass a retreat*; *Troia relicta*, an ablative absolute; *moliri* = *parare*, but implies effort.

110. **fecissent utinam**: cf. *utinam adforet*, I. 575. **saepe**, etc.: adversative asyndeton. The contrasted ideas are emphasized by anaphora (*saepe . . . saepe*) and by the use of two simple sentences instead of one complex one, the idea being, 'as often as (*quam saepe* = *quoties*) they desired, so often (*tam saepe* = *toties*) storms prevented.' **aspera ponti hiems**: *a fierce tempest of the deep*.

111. **euntis**: *when essaying a start*. The participle has a conative force.

112. **contextus**: cf. *interunt*, 16. **acernis**: in 16 the wood was pine or fir.

113. **staret**: more picturesque than *esset*.

114. **scitantem**: the present participle is used instead of the awkward future or the prosaic supine. A. 490, 3; H. 638, 3, and 533, 2; H. & B. 606; also (in reference to the supine) G. 435, N. 2. **oracula Phoebi**: the chief oracles of Apollo were at Delos and Delphi.

116. **sanguine . . . caesa**: referring to the sacrifice of Iphigenia, daughter of Agamemnon, at Aulis, because an oracle had declared that only by such means could the Greeks secure a favorable wind to carry their ships to Troy. The story is referred to in Tennyson's *Dream of Fair Women:*

> "I was cut off from hope in that sad place," etc.

placastis: a syncopated form of *placavistis*.

118. **reditus**: the plural, perhaps because the Greek chiefs returned, not to one place, as Aulis, but to their several homes. **animaque litandum Argolica**: sc. *est*, *you must win Heaven's favor with the life of a Greek; litandum est* is impersonal. Note the emphatic position of *Argolica;* cf. *vera*, 78.

119. **quae vox ut**: *when this utterance.*

121. **cui fata parent**: indirect question dependent on the idea of doubt in *tremor*. With *parent*, sc. *hoc*, i.e. *this doom.*

122. **hic**: temporal. **Ithacus**: cf. 104. **Calchanta**: Calchas was a famous seer in the Greek army.

123. **ea numina**: *that will.*

124. **canebant**: *foreboded.* Note the double alliteration (*mihi multi . . . crudele canebant*).

125. **artificis**: *schemer.* **ventura videbant**: another case of alliteration. The assonance (*canebant . . . videbant*) accords with the idea that gloomy forebodings were in the air. **ventura** = *what would come.*

126. **bis quinos**: cf. I. 381. **ille**: Calchas. **tectus**: *keeping to his tent*, but suggesting the metaphorical sense, *secret.*

127. **aut**: we should rather have expected *et*, but, conversely, *et* is often used for *aut.*

128. **vix tandem**: *but at length.* The redundant expression is emphatic.

129. **composito**: an impersonal ablative absolute used adverbially; cf. *libato*, I. 737. In prose we should have *ex (de) composito*. **rumpit vocem**: *breaks into utterance, breaks silence.* The verb has a causative sense, *causes to break forth.*

131. **unius . . . conversa tulere**: *they bore* (i.e. *acquiesced in*) *when turned to one poor man's ruin.* Sinon affects a cynical tone.

132. **parari**: historical infinitive.

133. **salsae fruges**: before sacrifice, salted meal (*mola salsa*) was sprinkled on the victim's head. **tempora**: *temples.* **vittae**: *fillets*, which adorned a sacrificial victim.

134. **fateor**: Sinon wins confidence through this display of candor. It was sacrilege for him, devoted as a victim to the gods, to escape.

136. **dum vela darent, si forte dedissent**: *until they should set sail, if haply they would.* Here we have implied *oratio obliqua*, representing an original *delitescam, dum vela dent, si forte dederint;* cf. note on *priusquam gustassent*, I. 472. According to the oracle (116–119), the sailing of the Greeks depended on the sacrifice which Sinon's escape has frustrated.

137–8. A strong appeal to the compassion of the audience. **patriam antiquam**: *my dear old country.* So we speak of "old Ireland," "old Kentucky home," etc.

139. **quos illi fors et**, etc.: *of whom perchance too they will demand due punishment for my flight.* The verb *reposcent* governs two accusatives. See A. 396; B. 178; G. 339; H. 411; H. & B. 393. The prefix *re-* implies 'in return.' *fors* (= *fors sit*) is used abverbially, and the combination *fors et* is archaic, literally, 'there would be a chance and they will demand.'

141. **quod**: *wherefore.* This use of *quod*, as a particle of transition, is common in adjurations. **te**: governed by *oro*, 143. It refers to Priam. **conscia numina veri**: *powers that know the truth.*

142. **per si qua est . . . fides**: *by whatever inviolate truth may still be found anywhere among mortals.* The accusative *fidem*, governed by *per*, is attracted into the clause with *si qua*.

143. **miserere . . . miserere**: pathetic anaphora. **laborum**: A. 354, a; B. 209, 2; G. 377; H. 457; H. & B. 352, 2.

(In the above paragraph there are several lines with a marked spondaic rhythm. 105 expresses intense curiosity; 109, weariness; 133, grimness of the sacrificial details; 138 and 139, deep pathos. On the other hand, the strikingly dactylic character of 120 is expressive of shuddering fear.)

Lines 145–161.

Priam sets him Free.

145. **his lacrimis**: dative, = *Sinoni lacrimanti.* **ultro**: *further, besides.* The hearers have been brought from an attitude of curiosity to one of genuine pity.

146. **viro**: dative of reference. Translate, *his manacles;* cf. note on I. 91.

148. **hinc iam**: *from henceforth.* **obliviscere Graios**: *forget the Greeks.* The accusative, instead of the usual genitive, with *obliviscor.* A. 350, a; B. 206, 1, b; G. 376, 2; H. 454, 2; H. & B. 350.

149. **noster eris**: a Roman general, when receiving a deserter, used the formula, *quisquis es, noster eris.* **vera**: as in 78.

150. **quo**: *to what end?* **quis auctor**: sc. *fuit, who was the contriver?* or, *who suggested it?*

151. **quae religio**: *what religious offering is it?* The word *religio* (properly *a religious scruple*) is here used by metonymy for the thing offered on account of such a scruple.

152. **dixerat**: *he ceased.* **arte Pelasga**: cf. *artisque Pelasgae,* 106.

153. **exutas vinclis**: *freed from shackles.* Note that the form *vinculis* (_ ◡ _) would be impossible in the hexameter. **ad sidera** = *ad caelum.* It is day-time.

154. **ignes**: *i.e.* all the heavenly bodies, sun, moon, and stars. **non violabile**: *inviolable, i.e.* not to be profaned by perjury.

155. **arae ensesque**: the plural is an exaggeration, such as may be expected from the mendacious Sinon.

156. **hostia**: *as a victim.*

157. **fas**: sc. *est.* **Graiorum sacrata iura**: *solemn obligations to the Greeks. sacrata iura* is a poetical equivalent of *sacramenta.* The poet thinks of the Roman soldier's oath of fealty.

158. **viros** = *eos;* cf. *viro*, 146. **ferre sub auras**: *to reveal.*

159. **si qua**: *whatsoever.* **teneor patriae nec** = *nec teneor patriae.*

160. **promissis maneas**: *stand firmly by thy promises.* The ablative is local. **servata**: with causal sense.

161. **si magna rependam**: *if I shall make a large return, i.e.* for keeping faith with me.

(Note the skill shown in this narrative. Priam's excitement is evident from his brief statements and rapid fire of questions (148–151).

Sinon's oath is dramatic and effective, yet when examined is seen to be either vague (*ignes*) or empty, for he invokes the altars which had no existence. There is a climax in his renunciation (157–159), for he pretends to break all ties, whether as soldier, friend, confidant, or citizen. Force is secured by anaphora (*vos . . . vos* 154, 155; *fas . . . fas* 157, 158; *si . . . si* 161) and by the apostrophe of Troy in 160, 161.)

Lines 162–198.

Sinon explains the Mystery of the Horse.

162. **fiducia belli**: *confidence in the war.*

163. **Palladis auxiliis semper stetit**: *by the aid of Pallas ever stood firm;* literally, *stood on the aid of Pallas*, *auxiliis* being a locative ablative. **ex quo Tydides sed enim**: *but indeed from the time that Diomedes*, etc. For *sed enim*, see I. 19 and note.

165. **fatale Palladium**: *the fateful Palladium.* This was a statue of Pallas (Minerva), which stood upon the citadel of Troy. It was *fatale* because the safety of Troy depended on its preservation in the city. Ulysses and Diomedes succeeded in stealing it. See Fig. 41.

Fig. 41. Diomedes, Ulysses, and the Palladium.

166. **summae arcis**: the acropolis.

168. **virgineas divae vittas**: *fillets of the virgin goddess*, *virgineas* being a transferred epithet; cf. note on *innuptae*, II. 31.

169. **ex illo**: *from that time*, corresponding to *ex quo*, 163. **fluere ac retro sublapsa referri**: *ebbed and, backward stealing, receded.* The infinitives are historical.

170. **fractae**: sc. *sunt.* **deae mens**: on the monosyllabic ending, cf. note on *rex*, I. 65.

171. **nec dubiis monstris**: *and with no doubtful portents.* **ea signa**: *signs thereof, i.e.* of her displeasure.

172. **arsere**: (*when*) *there blazed forth.* Note the force given by asyndeton.

173. **luminibus arrectis**: *from the upraised eyes; i.e.* upraised in anger.

176. **temptanda**: sc. *esse, must be essayed.* Possibly Minerva's anger would prevent the voyage. **canit**: *proclaims.*

178. **omina ni repetant Argis**: *unless they seek new omens at Argos.* Again Virgil is thinking of a Roman custom. If ill success attended a general in the field, he would return to Rome to take the auspices afresh (*auspicia repetere* or *captare*). **numenque reducant**: the meaning is much disputed, but surely after hearing about the sacrilege and the anger of Minerva we ought to learn something about the restitution of the Palladium. The Greeks, then, have taken it away, in order that, after seeking fresh auspices and purifying themselves from the pollution, *they may escort the deity back* with due honor, and so finally conquer Troy. See note on 165.

179. **quod avexere**: *which they have taken away.* The words are added by Sinon and are not part of the oblique narration. Hence the indicative.

180. **et nunc quod**, etc.: *and now as to their having sought Mycenae*, etc. For the syntax, see A. 572, a; B. 299, 2; G. 525, 3; H. 588, 2, 3, N.; H. & B. 552, 2.

181. **deos**: owing to their sacrilege the gods have deserted them, and they are now trying to win them back. **remenso**: this participle from a deponent verb is here used as a passive.

182. **digerit**: *interprets.*

183. **hanc**: in emphatic position, because it is the keynote to the answer of Priam's question, *quo . . . statuere* (150)? **pro Palladio . . . pro numine laeso**: the second expression is a variation on the first, though the first *pro* must be rendered *in lieu of;* the second, *to atone for.* For *numine laeso*, cf. I. 8.

185. **tamen**: *i.e.* they were to build a statue, but *nevertheless* this was to be so large that it could not be taken into Troy.

186. **roboribus textis**: *of timbers interlaced;* cf. 112. **caelo** dative; cf. *pelago*, 36.

188. **antiqua sub religione**: *under shelter of their ancient faith.* The structure, being *pro Palladio*, might furnish the same protection as the Palladium.

190. **ipsum**: *i.e.* Calchas.

191. **futurum**: sc. *esse.* Indirect narration, governed by a verb of saying, implied in *iussit* above.

192. **manibus vestris vestram . . . urbem**: note the chiasmus, and the emphasis secured by the collocation of *vestris vestram.*

193. **ultro**: *actually, i.e.* the people, hitherto on the defensive, would assume the offensive. **Asiam**: *i.e.* Troy. **Pelopea ad moenia**: *i.e.* to the cities of Greece. Pelops (from whom the Peloponnesus is named) was the ancestor of the kings of Mycenae, and Mycenae represents Greece.

194. **ea fata**: *such a doom*, i.e. *magnum exitium.* **manere**: an instance of the vivid present for the future.

195. **arte Sinonis**: the story of Sinon is often alluded to in later literature. Thus in Shakespeare's *Titus Andronicus*, Act V. Sc. 3, Marcus, addressing Lucius:

> "Speak, Rome's dear friend, as erst our ancestor,
> When with his solemn tongue he did discourse
> To love-sick Dido's sad attending ear,
> The story of that baleful burning night,
> When subtle Greeks surpris'd king Priam's Troy,
> Tell us what Sinon hath bewitch'd our ears,
> Or who hath brought the fatal engine in,
> That gives our Troy, our Rome, the civil wound."

See also *Cymbeline*, Act III. Sc. 4, and *Henry VI*, Part III. Act III. Sc. 2.

196. **res**: *the story.* **capti**: sc. *sumus.* **coactis**: *forced.*

197. **Larissaeus**: appropriate, not because Achilles came from Larissa, but because Larissa was in Thessaly. A still better reason for its use is that it has a stately sound.

198. Note the combination of anaphora (*non . . . non*), asynde-

ton, and chiasmus (*anni decem . . . mille carinae*). These last two lines are strikingly simple, yet contain a world of meaning.

(In the above passage, note that the diaeresis in 163 coincides with the break in the enemies' relations with Pallas. The account of the sacrilege opens with a line expressive of horror, in spondaic rhythm (165), which passes into the dactylic (167), when the hasty act of pollution is described. Another dactylic line (181) suggests a rapid journey, and the early return of the Greeks.)

Lines 199–227.

Laocoön's Terrible Fate.

"This prodigy is not merely *ominous*, but *typical*, of the destruction about to come upon Troy. The twin serpents prefigure the Grecian armament, which, like them, comes from Tenedos ; like them, crosses the tranquil deep ; like them, lands ; and, going up straight to the city, slaughters the surprised and unresisting Trojans (prefigured by Laocoön's sons), and overturns the religion and drives out the gods (prefigured by the priest Laocoön)." — Henry.

199. **aliud**: *another* (*portent*). **maius miseris multo**: the alliteration emphasizes the effect of the statement. *miseris* is to be taken with *nobis* understood.

200. **obicitur**: on the prosody of this word, see A. 603, f. N. 3; B. 362, 5; G. 703, 2, N.; H. 688, 2; H. & B. 30. **magis**: the natural order would be *multo magis tremendum*. **improvida**: *blind* or *heedless*.

201. **ductus sorte**: *drawn* (i.e. *chosen*) *by lot*. Hence his appointment had met with the approval of the gods. **Neptuno**: dative of reference. According to tradition, Laocoön was a priest of Apollo, but this position is given by Virgil to Panthus; see 319.

202. **sollemnis mactabat ad aras**: the regular sacrifices to Neptune, whose shrine would naturally be near the seashore, had doubtless been neglected during the war. Laocoön therefore takes the earliest opportunity to offer the rites due the god. The imperfect *mactabat* indicates that he set about his task even while Sinon was telling his story. It is a plausible view that he wished to supplicate Neptune to destroy the Greek fleet.

203. **alta**: *the deep.* In this sense, the singular is more common.

204. **immensis orbibus**: *with huge coils*, ablative of quality.

205. **incumbunt pelago**: *are breasting the sea.*

206. **iubae sanguineae**: *manes* (i.e. *crests*) *blood-red.* These sea-serpents are creatures of the imagination; cf. Milton's Satan (*Paradise Lost* I, 192):

> "Thus Satan, talking to his nearest mate
> With head uplift above the wave, and eyes
> That sparkling blazed; his other parts besides
> Prone on the flood, extended long and large,
> Lay floating many a rood."

207. **pars cetera**: asyndeton.

208. **legit**: *skims.* **sinuat immensa volumine terga**: *rolls their huge backs in many a fold.*

209. **sonitus spumante salo**: alliteration to imitate the sound, translated by Morris "while sends the sea great sound of foam." *spumante salo* is ablative absolute.

210. **oculos suffecti**: cf. note on *oculos suffusa*, I. 228.

212. **agmine certo**: *in steadfast course.* Note the contrast with *diffugimus.*

213. **Laocoönta**: a Greek accusative form. **petunt primum parva**: another striking case of alliteration.

215. **miseros artus**: poetic brevity, for *miserorum natorum artus.*

216. **post**: corresponds to *primum.* In Virgil the sons are slain first, then the father. In the Vatican group (Fig. 10) the serpents, perhaps owing to the limitations of sculpture, assail all simultaneously. Poetry can always tell more than sculpture or painting. Note further discrepancies between Virgil's account and the sculptured group. **ipsum**: the father himself. **auxilic**: dative of purpose.

218. **bis . . . bis**: note the anaphora. **collo**: dative of indirect object. **circum . . . dati**: tmesis for *circumdati.*

219. **terga**: direct object of the middle participle; cf. 210. **capite**: for *capitibus* (⏑⏑⏑⏒), which could not be used in the hexameter.

220. **ille**: emphatic asyndeton. **simul . . . simul** (222): anaphora and asyndeton; cf. I. 631.

221. **perfusus vittas**: *his fillets steeped;* cf. 210. The priest's sacred dress is not spared.

223. **qualis mugitus**: sc. *tollit, such bellowings as a bull raises.* It is also possible to take *mugitus* as a nominative case with *est* understood. For the sound of the line, however, the long vowels of the accusative are an advantage.

224. **incertam**: *ill-aimed.*

225. **lapsu effugiunt**: *glide away and escape,* literally, *escape with a gliding motion.* **delubra summa**: *i.e.* the shrines on the acropolis.

226. **arcem**: here used for *templum,* because the temple is on the acropolis.

227. **pedibus deae**: *i.e.* under Minerva's statue. This must have been set up by the Trojans when the Palladium was stolen. Virgil's idea was perhaps suggested by statues of Minerva, which sometimes have a serpent at the base. **teguntur**: *hide themselves;* middle voice.

Note that Virgil does not describe the actual death of Laocoön and his sons. This reticence is in accord with the spirit of the best classic art.

(This Laocoön scene has been very carefully composed. Alliterative effects are especially common. Thus besides the striking lines 199, 209, 213 (see notes) we have *im-provida pectora* 200, *sorte sacerdos* 201, *Tenedo tranquilla* 203, *pelago pariter* 205, *sanguineae superant* 207, *suffecti sanguine* 210, *lambebant linguis* 211, *miseros morsu* 215, *capite cervicibus* 219. Note, too, the expressive assonance in *horresco referens* 204, *clamores horrendos* 222, and *incertam excussit cervice securim* 224.

The spondaic rhythm lends a solemn tone to the act of sacrifice (202) and has an onomatopoetic effect in 223, while the dactylic line at the close (227) accords with the idea of easy motion.)

Lines 228–249.

The Trojans draw the Horse into the City.

228. **novus**: *strange.* **cunctis**: *of all;* dative of reference.

229. **expendisse**: *paid the penalty of.* In prose, more fully *sceleris poenas expendisse.* **merentem**: in emphatic position.

230. **robur**: note the variety of terms which Virgil applies to the horse in this book. **qui laeserit**: causal relative clause.

232. **ducendum**: sc. *esse*. **sedes**: *i.e.* the temple of Minerva.

233. **conclamant**: all doubt has now been silenced.

234. **dividimus muros**: the city gates would not be as high as the walls, which would be continuous above them. Hence, even if the gates were wide enough to receive the horse, the wall above would have to be removed. **moenia pandimus**: *open the fortifications.* This is not a distinct act. Parting the walls involved the opening up of the city's fortifications and so leaving it exposed to assault.

235. **accingunt** = *se accingunt.* **pedibus rotarum subiciunt lapsus**: *place gliding wheels beneath its feet.*

236. **collo intendunt**: literally, *stretch upon the neck; collo* is a dative.

238. **armis** = *armatis, armed men.* **circum**: the adverb. **sacra canunt**: *chant sacred songs.* **gaudent**: note the tragic irony of the situation. If the joy of the Trojans is now accented, so presently will be their grief.

242. **quater . . . quater**: note the anaphora.

243. **substitit**: to stumble on the threshold was an evil omen. Here the *machina* even *stuck fast.* The time of *substitit* is really prior to that of *inlabitur*, 240.

244. **immemores**: *unmindful* (of the omen). See preceding note.

246. **tunc etiam**: *at this time too*, as well as on previous occasions, *e.g.* when Helen came to Troy. **fatis futuris**: *to predict the fates*, a dative of purpose. **Cassandra**: Cassandra, the most beautiful of the daughters of Priam, rejected the love of Apollo, who by way of punishment endowed her with the gift of prophecy, but decreed that her utterances should never be believed.

247. **credita**: with *ora;* cf. 196. **Teucris**: dative of agent with a passive verb.

248. **nos**: sc. *sed*, emphatic asyndeton. **delubra deum**: alliteration. **miseri, quibus**, etc.: *poor wretches! for that day was our last.* For the subjunctive see A. 535, e; B. 283, 3, a; G. 633; H. 592; H. & B. 523.

249. **festa fronde**: alliteration. **velamus**: *i.e.* cover so thickly with festoons and garlands as to hide from view or *veil* the altars.

(The terrible significance of the admission of the horse within the walls is implied in the spondaic rhythm of 237 and 245. There is a tone of expectancy and a flutter of excitement in 243, with its dactylic rhythm and diaeresis after the ominous *substitit*.

The striking pathos of the beautiful apostrophe in 241 loses none of its force, though we learn that the line is a reminiscence of one in the older poet Ennius. The anaphora (*o . . . o*), and double alliteration (*divum domus, Ilium incluta*) increase the effect.)

Lines 250–267.

The Greeks emerge from the Horse.

250. **vertitur caelum**: *the sky revolves, i.e.* as if the earth were stationary and the sky revolved about it. **ruit Oceano**: *rushes from the ocean;* cf. 8. **nox**: the monosyllabic ending is here due to imitation of an Homeric rhythm: ὀρώρει δ' οὐρανόθεν νύξ (*Odyssey* V. 294); cf. note on I. 65.

252. **Myrmidonum**: cf. note on 7. **moenia**: *city.*

253. **conticuere, complectitur**: cf. note on *contorsit*, 52.

255. **amica**: *friendly*, because favorable for the attack. **lunae**: it was an old tradition that Troy was taken on a moonlight night. See Fig. 11.

256. **flammas**: the beacon light served perhaps as a signal to the other ships for starting, but was mainly intended for Sinon, who would have to know the proper moment for opening the horse. **cum regia puppis extulerat**: *when* (or *after*) *the royal ship* (*i.e.* Agamemnon's) *had raised.* The indicative *extulerat* is here used for *extulisset* (— ⏑ — ⏓), a form not available for the hexameter. The indicative was originally used in all *cum*-clauses, so that Virgil here employs an archaism; cf. *cum fugarat*, V. 42. A. 546, N. 4; G. 578, N.; H. 601; H. & B. 527.

257. **iniquis**: *unkind, i.e.* to the Trojans.

259. **laxat**: used in two senses, *releases* the Greeks and *opens* the barriers. This is a zeugma. *laxat* is an historical present, and is connected with *ibat* (254) by *-que*. Sinon, after seeing the

signal, doubtless allowed a certain interval to elapse before opening the horse. To act too soon would have been dangerous.

261. **Thessandrus**: see note on 20.

263. **primus Machaon**: *the leader Machaon*, or *the noble Machaon*. The epithet probably represents Homer's ἀριστεύοντα, *doing noble deeds* (*Iliad* XI. 506), applied to Machaon, the physician, son of Aesculapius.

266. **portis patentibus**: ablative of the route taken, a variety of the ablative of means. A. 429, 4, a; B. 218, 9; G. 389; H. 476; H. & B. 426. Note the alliteration.

267. **conscia**: *confederate*.

(The heavy spondees of 251, following the unusual rhythm of 250 (see note), strikingly accord with the sense. A similar line is used of the steady movement of the ships in 254, and is followed by the light dactylic rhythm of 255 to harmonize with the peaceful scene there described.

Another case of alternation of rhythm is in 264 and 265, where the active movements of the Greek chiefs are in marked contrast with the heavy sleep of the doomed Trojans.)

Lines 268–297.

Hector's Ghost appears to the Sleeping Aeneas.

268. **mortalibus aegris**: see note on *ante ora patrum*, I. 95.

269. **dono divum**: *by the gods' grace* (Sidgwick). Note the alliteration, followed by the soft *s* sounds, in harmony with the thought.

272. **raptatus bigis**: *i.e.* by the chariot of Achilles. Cf. I. 483.

273. **pulvere perque pedes traiectus . . . tumentis**: note the double alliteration, to emphasize the horror. **traiectus lora**: literally, *having the thongs passed through*, another imitation of a Greek passive participle with the accusative case retained from the active voice; cf. *manus revinctum*, 57.

274. **ei mihi**: *ah me! mihi* is a dative of interest. A. 379, 380; B. 188, 2, b; G. 351; H. 432; H. & B. 372.

275. **redit**: the present for vividness. **exuvias indutus Achilli**: *clad in the spoils of Achilles, i.e.* the armor of Achilles, which the hero lent to his friend Patroclus, who was slain by Hector. The

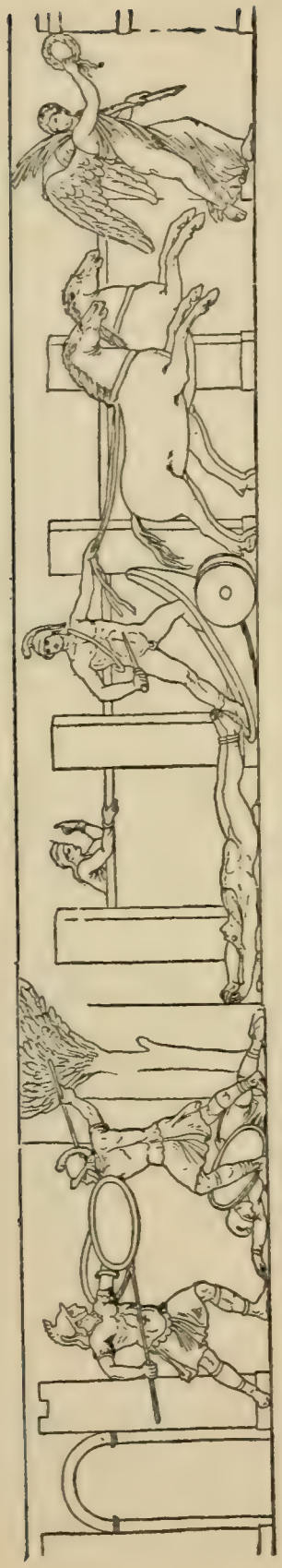


FIG. 42. HECTOR, *raptatus bigis.*

story is told in *Iliad* XVI. The participle here is middle and governs a direct accusative, as in I. 228.

276. **iaculatus ignis**: *after hurling fires.* In the *Iliad* (XXII. 370) the Greeks look with admiration on Hector's corpse. However, they stab him as they pass by and remark, "Truly Hector is easier to handle than when he burnt the ships with consuming fire." **puppibus**: dative, = *in puppis.*

277. **concretos**: *matted.*

278. **gerens**: *with.* The construction is continued from *qualis erat*, 274. **circum muros**: *i.e.* when dragged about the walls. **plurima**: attracted, as often in prose, from the antecedent into the relative clause.

279. **ultro**: modifying *compellare.* **flens ipse**: *i.e.* I myself weeping as well as he.

280. **expromere**: the verb implies effort.

281. **lux**: the metaphor is common in all languages.

283. **exspectate**: vocative by attraction. **ut**: exclamatory, *how!* i.e. *how gladly!*

286. **quae causa . . . foedavit voltus**: the pathos of the passage is increased by the fact that Aeneas, in his dream, remembers Hector only in his unmarred beauty, not as he was in death. Hence these questions, which imply ignorance of Hector's fate.

287. **ille nihil**: sc. *respondit.* Cf. note on 42. **moratur**: *heeds.*

289. **fuge**: note how direct is this appeal. Hector disregards the previous questions.

290. **ruit alto a culmine** : *falls from her lofty height, i.e.* is utterly lost.

291. **sat patriae Priamoque datum** : sc. *a te est, you have paid all claims to king and country. satisdare* is a legal term. Aeneas has done his duty and need not reproach himself with cowardice. **Pergama** : note the variety of terms for 'Troy' and 'Trojan'; cf. note on *robur*, 230. **dextra** : *by strength of hand.*

292. **etiam hac** : *by mine also, i.e.* as well as by yours.

293. **sacra** : explained in 296. **Penatis** : the household gods of the state, for as each family had its hearth and its *Penates*, so too the state had its city hearth and city gods.

294. **fatorum** : *fortunes.*

295. **magna** : placed, like *plurima* (278) in the relative clause; *the great city which you will found*, etc. A comma after *magna* would furnish a rare punctuation for Virgil, *i.e.* within the first foot.

296. **vittas Vestamque** : *i.e.* an image of Vesta adorned with fillets. The worship of Vesta was associated with that of the Penates.

297. **aeternum ignem** : the fire on the hearth of Vesta, in the mother city, was carried to the daughter city. In Rome this fire burnt continually on the altar of Vesta. **effert** : *i.e.* seems to bring forth, for Aeneas is in a dream.

(This is one of the best scenes in Virgil. "Can one read this passage without being moved?" wrote Fénelon. Chateaubriand called the scene "a kind of epitome of Virgil's genius."

The rhetorical devices used in the passage to secure pathos should be carefully noted. These include the use of exclamation in *qualis erat, quantum mutatus* (274), *ut aspicimus* (283); of anaphora, *o . . . o* (281); *quae . . . quibus* (282); of alliteration (*e.g.* 269, 273, 293, 296); and of rhythmical effects. Thus the prevalent spondees in 272, 277, 285, 286 emphasize the tone of horror.)

Lines 298–317.

Aeneas rushes Forth.

298. **diverso** : translate as if an adverb, *here and there, everywhere*, or, with the rest of the line, *the city becomes a confused scene of widespread grief.* For *miscentur*, see I. 124.

299. **secreta**: *retired*, used predicatively with *recessit*.

300. **obtecta**: *hidden*.

301. **armorumque ingruit horror**: *and the dread din of war sweeps on*. The line, with its several *r* sounds, adapts the sound to the sense.

302. **summi fastigia tecti**: *the top of the sloping roof*, a poetical variation for *summum tectum fastigatum*.

303. **ascensu supero**: *climb to*, literally, *by climbing surmount*. **arrectis auribus adsto**: cf. I. 152. Note the alliteration.

304. **veluti cum**: *even as when*, *veluti* with *stupet* and *cum* with *incidit*. For the simile, cf. *Iliad* IV. 452: "as when winter's torrents stream down mountain sides into a valley basin, joining mighty floods from their great springs within a hollow canyon, and the shepherd hears their roar afar off in the hills."

305. **montano flumine**: instrumental ablative with either *rapidus* or *sternit*. In prose, however, it would have been a genitive with *torrens*.

306. **sternit, sternit**: emphatic anaphora and asyndeton, for *sternit agros et sata*. **sata laeta**: a favorite personal metaphor of Virgil's. His opening words in the *Georgics* are, *quid faciat laetas segetes*, *what makes the joyous cornfields*, his subject being tillage. See Introd. § 11. **boum labores**: *labors of oxen*, *i.e.* the fruits of their labor.

307. **stupet inscius**: *is bewildered and dazed*.

309. **fides**: *truth*, sc. *est*.

310. **dedit ruinam**: *has fallen*, = *ruit*. The periphrases with *dare* are common; cf. *sonitum dedere*, 243. Probably the Greeks attacked Deiphobus thus early, because after the death of Paris he had married Helen. This attack is mentioned in Homer (*Odyssey* VIII. 517).

311. **Volcano**: *the fire*; cf. note on *Cererem*, I. 177.

312. **Ucalegon**: the owner put for his house. In Homer, Ucalegon is one of Priam's counsellors (*Iliad* III. 148).

313. **exoritur**: cf. with this line I. 87. *exoritur* is here of the third conjugation.

314. **nec sat rationis**, etc.: the idea is concessive (= *though*,

etc.), but such short paratactic (independent) clauses are often stronger and more effective than hypotactic (dependent) ones. See Introd. § 38.

315. **glomerare**: for the infinitive, cf. 105. **bello**: dative of purpose.

317. **pulchrum mori succurrit in armis**: literally, *it occurs (to me) that it is glorious to die in arms.* With *pulchrum* supply *esse*, which is the subject of *succurrit.*

(In this vivid description, note the adaptation of sound to sense. Thus we have onomatopoetic effects in 301 and 313, very pronounced alliteration in 303, 306, and 307, and less striking alliteration in 298, 302, 304, 308, 310, 314, 317. Note, too, the large number of dactyls in the simile (304–8), and especially the effect of the diaeresis after *incidit* in 305.)

Lines 318–369.

Panthus rescues the Sacred Relics.

318. **Panthūs**: the *u* is long, because it represents a Greek diphthong, Πάνθους.

319. **Panthus**: note the repetition, called (when in this form) anadiplosis. It is employed sparingly by Virgil, to heighten the emotional tone of a passage. **arcis Phoebique**: *i.e.* of the temple of Phoebus on the acropolis.

320. **sacra**: these are the *sacra*, of which Hector spoke in the vision (293). **victos deos**: *i.e.* the *Penates* of 293. They are *victi*, because they are the gods of a vanquished city. Panthus carries statuettes of them. **parvum nepotem**: a touch of Virgil's tenderness.

321. **ipse**: to go closely in thought with *manu* (320), *with his own hand.* **trahit**: *drags.* The little boy cannot keep up with Panthus. With *deos* the verb means *bears*, and thus it is a case of zeugma.

322. **quo res summa loco**: *how fares the state? res summa*, 'the main interest,' = *res publica.* **Panthu**: a Greek form (Πάνθου). A. 52, b; B. 27, 3; G. 65; H. 89, 5; H. & B. 73, a. **quam prendimus arcem**: *what stronghold shall we seize?* The present indicative is used with the force of a future indicative, or a deliberative

subjunctive. It is clear to Aeneas that the *arx* proper (cf. *arcis*, 319) is lost.

324. **venit . . . tempus**: one of Virgil's noblest lines: *'tis come — the last day and inevitable hour for Troy:* cf. Gray's

"Awaits alike th' inevitable hour" (*Elegy*, 35).

325. **Dardaniae**: dative. **fuimus Troes, fuit Ilium**: one of Virgil's most famous utterances. The perfect of *sum* is used idiomatically for 'is no more.' So Cicero announced the execution of the conspirators by *vixerunt.*

326. **ferus**: *in wrath.* **omnia**: the main idea involved is that of empire. **Argos**: accusative of limit of motion. Argos is used for Greece.

327. **incensa . . . urbe**: note the brevity of the Latin, which implies *incenderunt urbem et in ea dominantur.*

328. **arduus armatos**, etc.: the momentous statement is emphasized by means of the double alliteration in this line. **mediis in moenibus**: *in the centre of the city;* cf. 240.

329. **victor Sinon**: Troy has been conquered, not by the sword, but by deceit and perjury. **incendia miscet**: *scatters flames about.*

330. **portis bipatentibus**: *at the wide-open gates.* The gates are two-leaved (*bi-*) and open (*patentes*).

331. **milia quot**: *as many thousands as.* **venere**: as if none of the Greeks had been slain in the long war. For the terror-stricken Panthus to exaggerate is but natural.

332. **angusta viarum** = *angustas vias,* a Grecism, metrically convenient.

333. **stat**: the position of the verb makes the picture more impressive; *a standing line of steel there is, with flashing point unsheathed.* **parati neci**: *ready for massacre,* not for a battle. Resistance is useless.

334. **vix primi proelia temptant**: *scarce do the first essay battle,* much less those who are attacked later.

335. **caeco Marte**: *in blind* (*i.e.* useless) *warfare.* For *Marte,* cf. note on 311.

336. **numine divum**: *i.e.* he is impelled by some divine force.

337. **tristis Erinys**: *the fell Fury, i.e.* of war. **quo . . . quo**: *whither . . . whither.* Note the anaphora.

340. **per lunam**: *in the moonlight;* cf. 255 and note.

341. **adglomerant**: this verb, as well as *addunt*, governs *se* (339).

342. **illis diebus**: *in those (last fatal) days* (Page).

343. **insano**: *desperate.* The epithet implies an overpowering passion. **Cassandrae**: objective genitive.

344. **gener**: *as a son(-in-law).* In Latin, *gener, socer*, etc., are often used not of an actual, but of a prospective relationship. We do not learn that Coroebus was married to Cassandra. **Phrygibus**: *i.e.* Trojans. The word is chosen because of the alliteration with *Priamo.*

345. **infelix, qui**, etc.: *luckless one, not to have heeded*, etc. The subjunctive is causal in a characteristic relative clause. See 248. **furentis**: *inspired.*

347. **quos ubi**: avoid the use of a relative pronoun in the translation. **audere in**: *to be eager for.* The word *avidus* is connected with this verb.

348. **super**: adverbial. **his** = *his verbis.*

349. **pectora**: in apposition with *iuvenes.* It is used with a tone of affection, like our 'dear hearts.' **si vobis**, etc.: *if your desire is fixed to follow me in my final venture*, literally 'daring the last.' *audentem* agrees with *me* understood. With *cupido* supply *est.*

350. **quae sit rebus fortuna videtis**: *you see what is the fate of our cause. sit* is subjunctive of indirect question; *rebus*, dative of possession.

351. **excessere . . . di**: note the order, throwing emphasis on both subject and verb.

352. **quibus**: *through whom.* For the case, cf. note on 163.

353. **moriamur . . . ruamus**: an illustration of hysteron proteron (reversal of ideas). Its use is often due to a desire to secure a paratactic arrangement of ideas. See Introd. §38. Here *moriamur* may well come first, as it contains the more important idea.

354. **salus**: sc. *est.* **sperare**: in apposition with *salus.*

356. **raptores**: *ravening.* Here used as an adjective. **improba ventris rabies**: *the belly's lawless rage. improbus* is used by Virgil

in many connections, but always implies the absence of all seemliness or restraint.

357. **exegit caecos**: *has driven forth in blind fury*, *caecos* being used predicatively.

359. **mediae urbis iter**: *the road to the heart of the city*, *i.e.* to the *arx*. The genitive is possessive.

360. **nox atra**: not inconsistent with 340. Night, as opposed to day, is dark, and here the idea of horror is the prominent thought. The same expressions are used in VI. 866 of the shadow of death.

361. **fando**: cf. 81.

363. **dominata**: *a queen;* literally 'having ruled.' The line is singularly impressive.

365. **religiosa deorum limina**: people are cut down even in the sanctuaries of the gods.

366. **sanguine**: *with their life-blood.*

367. **quondam**: *at times.* **victis**: dative.

369. **pavōr**: the final syllable is long, according to the original quantity. An archaism. **plurima**: *many a.*

(In this fine scene, note the more prominent stylistic features. The rapid questions in 322, the brief, pithy sentences throughout, the abrupt but natural style of 348 ff., the frequent epigrammatic tone, as in 352–5, — all add to the vividness of portrayal.

Anaphora is a common feature, as in 325 (*fuimus . . . fuit*), 337–8 (*quo . . . quo*), 358 (*per . . . per*), 361 (*quis . . . quis*), 364–5 (*perque . . . perque*), 368–9 (*ubique . . . ubique*). Alliteration is freely employed, *e.g.* in 327, 328, 343, 344, 348, 353, 354, 360, 361, 362, 364, 367–8, 369.

Mark the solemnity of the opening spondees (318), the alternation of rhythm in 343, 344, 345, corresponding closely to the thought, and the weighty tone of 361. The broken rhythm of 326–7 — *ferus* | *omnia* | *Iuppiter* | *Argos* | *transtulit* | — is impressive, as is also the diaeresis after *additus* in the picturesque dactylic verse 355. In 353, note the effect of the initial spondee, followed by the rapid dactyls.)

Lines 370–401.

Disguised as Greeks, the Trojans work Great Havoc.

370. **Danaum**: with *caterva* rather than with *primus.* **magna comitante caterva**: cf. 40, with note.

371. **socia agmina credens**: *deeming our lines friendly, i.e.* mistaking us for Greeks.

372. **inscius**: note the emphatic position. **ultro compellat**: cf. 279.

373. **nam quae**: *why, what?* The expression is practically the same as *quaenam*. So, in Greek, γάρ may be used with a question.

374. **rapiunt feruntque**: *ravage and pillage.*

377. **fida**: *trustworthy.* The replies excite distrust. There is perhaps a reference to the military watchword. **sensit delapsus**: a Grecism for *se delapsum esse* (ἤσθετο περιπεσών). So Milton, "She knew not eating death" (*Paradise Lost* IX. 792).

378. **retro**: (*drawing*) *back.* Not a mere redundancy with *repressit.*

379. **aspris** = *asperis*, which could not be used in the verse. **veluti qui**: *like one who.*

380. **pressit humi nitens**: *has crushed as he steps heavily on the ground.* **trepidusque repente refugit**: note the adaptation of sound to sense. The rhythm is accelerated, the weak caesura is twice employed, the syllable *re-* is repeated, and the perfect tense, used for the present, expresses instantaneous action. *refugit* is transitive, *starts back from it.*

381. **attollentem iras**: *as it rises up in wrath; iras* is a case of the abstract for the concrete. **caerula colla tumentem**: *puffs out its dark-blue neck. colla* is a Greek accusative of specification; cf. *nuda genu*, I. 320.

382. **abibat**: *began to move off.* Note that *abiit* would not have been true.

383. **circumfundimur**: *we pour around* (*them*), a middle sense; cf. *teguntur*, 227.

384. **passim**: with *sternimus.*

385. **sternimus**: note the emphatic diaeresis and pause after the first foot. **adspirat**: *breathes* (*favorably*) *upon*, or *favors.*

386. **hic**: temporal. **successu exsultans animisque**: *exulting in the success and courage, i.e.* in the courage inspired by success.

387. **qua**: *where.*

388. **ostendit se dextra**: *shows herself propitious.* *dextra* is a predicate nominative, by attraction for *dextram.*

390. **dolus an virtus**, etc.: *whether deceit or valor, who would ask in warfare?* With *an* supply *sit* (indirect question). This is another famous line. Oliver Wendell Holmes quotes it very aptly in *A Mortal Antipathy*, ch. II.

392. **clipei insigne decorum**: *the shield with its comely device.*

393. **induitur**: cf. 275 and 383 above.

394. **ipse Dymas**: greater prominence is given to Dymas for the sake of variety.

396. **Danais**: cf. *viris*, I. 440. **haud numine nostro**: *led not by our gods*, but by those of the Greeks, for the Greek armor which they donned had figures of Greek gods engraved upon it, and thus they fought under alien auspices.

397. **congressi**: *in close conflict.*

398. **multos**: emphatic asyndeton and anaphora (*multa . . . multos*). **Orco** = *ad Orcum.*

399. **litora fida**: *safe shores*, where their ships were.

401. **conduntur**: cf. note on 383.

Lines 402–437.

Vain Effort to rescue Cassandra.

402. **heu nihil**, etc.: *alas! in naught may one trust the gods against their will;* cf. note on 396. *nihil* is an inner object with *fidere.* See A. 390, d, N. 2; B. 176, 3; G. 332, 333; H. 409; H. & B. 396, 2. With *fas*, understand *est;* *divis* is dative. A. 367; B. 187, II; G. 346; H. 426; H. & B. 362, 2.

403. **passis crinibus**: *streaming hair*, which would befit her either as a suppliant (see I. 480) or as a prophetess. **Priameia virgo**: *Priam's maiden daughter.*

404. **a templo adytisque Minervae**: *from the temple and (even) the shrine of Minerva.* *adytum* is the inner sanctuary, where the image of the god stood, while *templum* applied to the whole sacred enclosure, including the building (*aedes*). The tradition was that

Ajax, son of Oileus, was guilty of this outrage. See I. 41, and (below) 414.

405. **tendens lumina**: a pathetic and striking phrase suggested by the common expression *tendere manus* (*palmas*). **ardentia**: *blazing, i.e.* with anger.

406. **lumina**: for the repetition, cf. note on *Panthus*, 319. **palmas**: in supplication, the hands were extended with open palms. See Fig. 48, p. 330.

407. **non tulit hanc speciem**: *did not* (i.e. *could not*) *endure this sight.* See 343–4. We now see that Coroebus was skilfully introduced (341 ff.) by the poet to increase the dramatic interest of Cassandra's fate.

408. **et**: cf. note on *et*, 94. **sese iniecit**: Coroebus does not now pause to urge on his comrades, as in 386. **periturus**: *resolved to die.*

409. **densis armis**: ablative, following up and emphasizing *con-* and *cuncti;* cf. 383.

410. **delubri**: *i.e.* the temple of 404, in the citadel, which Trojans are trying to defend.

411. **obruimur**: the final syllable is lengthened; cf. *iactetur*, I. 668. **miserrima**: because Trojans are slaughtering Trojans. YES!

412. **facie**: *appearance;* ablative of cause. **Graiarum errore iubarum**: *the confusion of* (i.e. *due to*) *our Greek crests.* RIGHT!

413. **gemitu atque ereptae virginis ira**: *with a shout of rage at the maiden's rescue.* The genitive *virginis*, like *iubarum* (412), is one of source. *gemitu atque ira* is a case of hendiadys.

414. **Aiax**: see note on 404. He is naturally *fiercest*, because Cassandra was his prize.

415. **gemini** = *duo;* cf. I. 162. **Dolopum**: cf. 7.

416. **adversi**: *from opposite quarters, diverse.* **rupto turbine**: *when a hurricane bursts forth.* **quondam**: as in 367.

417. **laetus Eois Eurus equis**: *Eurus, proud of his Eastern steeds.* The *equi* are the winds which the god Eurus drives.

418. **stridunt**: of the third conjugation.

419. **spumeus**: *steeped in foam.*

420. **si quos** = *quoscumque;* cf. *si qua*, 142.

421. **fudimus insidiis**: *routed by our stratagem, i.e.* by the change of armor. **tota urbe**: *throughout the city.* For the syntax, see A. 429, 2; B. 228, 1, b; G. 338; H. 485, 2; H. & B. 436, a.

422. **mentita tela**: *our lying weapons.* The participle is used in its ordinary active sense. The weapons falsely proclaim that those who carry them are Greek.

423. **ora sono discordia signant**: *mark our speech as differing in tone* (from theirs). The Greeks and Trojans are supposed to speak the same language, but with a difference in accent.

425. **divae**: *i.e.* Minerva.

426. **iustissimus unus**: *most righteous of all. unus* is often used to strengthen a superlative. On the strength of this passage, Dante places Ripheus, though a Pagan, in Paradise (*Paradiso*, Canto XX).

427. **aequi**: *justice.* On the genitive, see A. 349, b; B. 204, 1, a; G. 375; H. 451, 3; H. & B. 354, c.

428. **dis aliter visum**: sc. *est.* The thought is that he, if any one, surely deserved to live. The poet, however, is not rebelling against the gods; he simply acquiesces in what he does not profess to understand. The words have become proverbial; cf. Thackeray's use of them *à propos* of "the expedition that might have saved the doomed force of Burgoyne" (*Virginians*, Vol. II, ch. 43).

429. **te tua plurima, Panthu**: for the apostrophe, cf. note on *te*, I. 555. From this line we are to infer that Panthus had left the holy relics (*sacra*) of 320 in the house of Anchises (300), and then had accompanied Aeneas.

430. **Apollinis infula**: for the appearance of *infulae*, see Fig. 43, which shows a victim ready for sacrifice.

FIG. 43. A VICTIM WITH *infulae*.

431. **cineres**: vocative. **flamma extrema**: *O funeral fire!* The burning city became the funeral pyre of his kindred.

432. **testor**: sc. *vos.*

433. **vitavisse**: sc. *me.* **vices**: *return blows, assaults.* The word implies 'interchange' of some sort. *Danaum* belongs to *tela* as well as *vices.* For the thought, cf. *per*

tela, per hostis, 358. **si fata fuissent, ut caderem**: *had it been fated that I should fall.* For *ut caderem*, see A. 563, d; B. 295, 4; G. 546; H. 565, 5; H. & B. 502, 3, a.

434. **meruisse manu**: *I earned it* (*i.e.* the right to fall) *by my sword.* The infinitive represents *merui* of direct narration, and *merui* is vivid for *meruissem.* With *manu* supply *mea;* cf. *manu mortem inveniam*, 645.

436. **gravior**: *somewhat burdened.* **et**: *too.* **volnere Ulixi**: *a wound received from Ulysses. Ulixi* is a subjective genitive. A. 343, N. 1; B. 199; G. 363, 1; H. 440, 1; H. & B. 344. **tardus**: *crippled.*

437. **vocati**: SC. *sumus.*

(The storm-simile in 416 ff. is carefully elaborated. It opens (416) with impressive spondees, which are carried over into 417 (*confligunt*), and then resumed in 418 (after the first foot). The intervening dactyls are accompanied by polysyndeton (*-que, -que, et*), and marked alliteration (*Eois Eurus equis*). In the words following — *stridunt silvae saevitque tridenti spumeus* — we have a striking case of onomatopoeia, depicting the straining of the forest trees and the surge and roar of the sea.

As to other features, note the pathos in the repetition of *lumina* 406. The spondees of 410 open a tale of disaster; the dactyls of 424 describe the sudden onset of the foe. Alliteration is employed in 402, 403, 409, 411, 414, 425 (double), 429 (double), 433 (double), and 434, while in 423 alliteration and assonance produce a striking verbal effect, in keeping with the thought.)

Lines 438–452.

A Fierce Fight about the Walls and Entrance-gate to Priam's Palace.

438. **pugnam**: governed by *cernimus* (441). Note the solemnity of the spondaic rhythm in this line. **ceu cetera nusquam bella forent**: *as if there were no battles elsewhere.* A conditional comparison. A. 524; B. 307; G. 602; H. 584; H. & B. 504, 3.

439. **nulli**, etc.: note the asyndeton.

440. **sic Martem indomitum**: *so uncontrolled the god of war;* a loose apposition with *pugnam* (438).

441. **obsessum acta testudine**: *beset with the attack of a shielded*

column. The *testudo* was a familiar Roman formation, in which an attacking force locked shields above their heads. The reference is, of course, an anachronism.

442. **scalae**: *scaling ladders*, also common in Roman warfare. **postisque sub ipsos**: *close under the very door-posts*, the *postes* being the posts of the entrance-gate.

443. **nituntur gradibus**: *they force their way on the steps, i.e.* those of the ladders.

444. **protecti**: *in self-protection.* The participle is middle. **fastigia**: *battlements, i.e.* of the walls.

445. **contra**: *in their turn;* adverb. **tecta domorum culmina**: *the roof-covering of the house.* The word *tecta*, which is here a participle, might have been used alone as a substantive.

446. **his telis**: *with these as missiles; his* is too far from *telis* to be taken with it directly. **ultima cernunt**: *they see* (that) *the end* (is near).

449. **imas fores**: *the doors below.*

451. **instaurati animi**: sc. *sunt, our spirits are quickened*, or *rise again.* **succurrere**: dependent on the idea of desire implied in the preceding words.

452. **vimque addere victis**: *bring fresh force to the vanquished.* Note the alliteration in the line.

Lines 453–468.

ENTERING BY A POSTERN-GATE, AENEAS MOUNTS THE ROOF.

453. **limen erat**, etc.: *there was an entrance, with secret doors, a passage common to the several wings of Priam's palace, even a gateway apart in the rear.* The *limen* is defined by the three following expressions. It is secret (*i.e.* known to only a few), affords a thoroughfare, and stands at the back of the palace. **pervius usus**: literally, *a thoroughfare use, i.e.* a used or common thoroughfare.

454. **inter se**: *i.e.* connecting one with another. The phrase is here used adjectivally. **relicti**: *i.e. secluded*, for the next verse shows that it was not *abandoned.*

455. **infelix**: because of the loss of Hector and her son. **dum regna manebant**: cf. 22.

457. **soceros**: *her husband's parents, i.e.* Priam and Hecuba **avo**: *i.e.* Priam.

458. **summi fastigia culminis** = *summi fastigia tecti*, 302.

460. **turrim**: governed by *convellimus*, 464. **in praecipiti**: *on the sheer edge* (of the roof). **summis tectis**: *from the roof-top;* ablative of separation.

462. **solitae**: sc. *sunt.* During the long siege, it was a good watch-tower.

463. **adgressi**: the participle, *assailing.* **ferro**: *with iron* (i.e. *crowbars*). **qua summa**, etc.: *where the topmost stories offered weak fastenings.*

464. **convellimus**: perfect tense; cf. *impulimus*, 465.

465. **sedibus**: ablative of separation.

467. **alii**: *i.e.* fresh assailants.

(Observe the alternation of rhythm in 455–7. Andromache's misery (note *infelix* and the spondaic rhythm of 455) is contrasted with the happiness of the olden days, when Astyanax was often taken in eager haste (note *trahebat* and the dactylic rhythm of 457) to visit his grandfather.

Note further how the slow spondees of 463, expressive of the labored efforts of the besieged, pass gradually (464) into the accelerated rhythm of 465–6, the sentence closing with an abrupt pause (*incidit*, 467), expressive of the crash.)

Lines 469–485.

The Youthful Pyrrhus.

469. **vestibulum**: a sort of entrance court. **Pyrrhus**: another name for Neoptolemus, son of Achilles.

470. **telis et luce coruscus aëna**: literally, *gleaming with arms and (their) brazen light*, which is a Virgilian way of saying, *gleaming with the sheen of brazen arms.*

471. **qualis ubi in lucem**, etc.: *even as when into the light comes a snake . . . wriggling its slippery body.* **qualis ubi coluber** = *talis qualis coluber est ubi.* **in lucem**: with *convolvit* (474), but emphasized by position. **mala gramina pastus**: *having fed on poisonous herbs*, and therefore dangerous. It was an ancient idea that a snake's poison came from its food.

472. **tumidum**: *swollen, i.e.* with the poisons engendered.

473. **nunc positis** etc.: *now, its slough cast off, fresh and glistening with youth.* Note the accelerated rhythm of the line.

475. **arduus ad solem**: *towering toward the sun.* **et linguis**, etc.: *and darting from his mouth a three-forked tongue;* literally, *in its mouth with tongues, ore* being a local ablative, and *linguis*, instrumental. A serpent's tongue has only two, not three, forks. As the serpent, waking in the spring to new life, is fresh and vigorous, so Pyrrhus, "no less in his spring" (for he is young and has just come to Troy), "fresh and vigorous and agile, exults and sparkles and flashes in the brazen light of his brandished weapons." (Henry.)

476. **una**: *with him.*

478. **tecto**: *the dwelling*, not, as often, the roof. The spondaic rhythm of this and the following line is indicative of great effort.

479. **dura limina**: *the hard doors.* The word *limina* means the entrance, whether the opening itself, or the doors which bar the opening.

481. **excisa trabe**: *having hewn out a panel.* **cavavit**: literally, *has hollowed out*, i.e. *forced an opening.*

482. **ingentem lato ore fenestram**: *a huge wide-mouthed gap.*

483. **apparet . . . apparent**: anaphora, with pathetic effect.

485. **vident**: sc. *Grai.*

Lines 486–505.

LIKE A RIVER BURSTING ITS BANKS, THE GREEKS POUR IN.

487. **miscetur**: *is in an uproar.* **cavae aedes**: *vaulted halls.*

488. **aurea sidera**: there is a tragic contrast between the brilliant heavens above and the terrible scene below. Cf. Matthew Arnold:

> "and Valhalla rang
> Up to its golden roof with sobs and cries." (*Balder Dead.*)

490. **oscula figunt**: *imprint kisses* (*i.e.* of farewell).

491. **vi patria**: *with his father's might, i.e.* the might of Achilles

492. **sufferre**: sc. *eum, withstand him.* **ariete crebro**: *under the battering ram's many blows.*

493. **emoti cardine**: *wrenched from their sockets.* "Ancient doors were not hung on hinges but turned on two pivots, which formed part of the door itself, and of which the lower one turned in a socket in the *limen* or sill and the upper one in a socket in the *limen superum* or lintel." (Page.)

494. **fit via vi**: note the assonance. **rumpunt aditus**: *force an entrance.* As *rumpunt* is properly intransitive, *aditus* is an inner object, an accusative of the effect produced; see 402.

495. **milite**: collective force.

496. **non sic**, etc.: *not with such fury when a foaming river, bursting its barriers, has overflowed and with its torrent o'erwhelmed the resisting banks, does it sweep over the fields.*

497. **exit**: contracted from *exiit.*

498. **cumulo**: as in I. 105.

501. **nurus**: *daughters.* The term here includes both daughters and daughters-in-law, for of the latter, according to Homer, Priam had but fifty. **per aras**: *amid the altars.*

503. **quinquaginta illi thalami**: *the famous fifty chambers,* which are mentioned by Homer (*Iliad* VI. 244) and occupied by Priam's sons and their wives. **spes tanta nepotum**: *the rich promise of offspring,* in loose apposition with *thalami.*

504. **barbarico**: *alien, foreign, i.e.* taken from barbarians. **spoliisque**: this word determines the meaning of *barbarico auro.* It was an ancient custom to hang upon doors the spoils taken in war.

(The dactylic rhythm of 486 and 488 reflects the terrible confusion and grief depicted. In the latter verse note the onomatopoetic word *ululant*, the many *r* sounds, and the frequent diaereses. The dactyls of 498 describe the rush of water.)

Lines 506–525.

PRIAM, THOUGH OLD, WOULD FAIN DIE AS A SOLDIER.

506. **fuerint**: subjunctive of indirect question. So too *requiras,* because *forsitan* is really *fors sit an.* Note the alliteration (*f* and *c* sounds) in the first two lines of the paragraph.

508. **limina**: *doors.* **medium**: a poetic variation for *medius.*

509. **diu**: with *desueta.* **senior**: *very old.* More emphatic than *senex.*

511. **cingitur**: a middle voice, *girds on;* cf. *induitur,* 393. **fertur**: note the conative sense, *tries to rush.*

512. **nudo sub aetheris axe**: *beneath the open height of heaven.* The scene is in the *atrium,* which was open to the sky.

514. **incumbens**, etc.: the spondaic rhythm suggests solemn associations.

515. **natae**: cf. note on *nurus,* 501.

516. **praecipites tempestate**: *swept before a storm.*

517. **condensae**: *huddled together.*

518. **iuvenalibus**: *the arms of his youth.*

519. **mens dira**: *infatuate thought.*

520. **cingi**: *to gird thyself;* cf. *cingitur,* 511.

521. **defensoribus istis**: *i.e.* those arms of thine, *istis* being the demonstrative of the second person. For the ablative with verbs of want and plenty, cf. *carere dolis,* 44.

Thackeray makes skilful use of this verse in his *Virginians* (Vol. II, ch. 39), where George Warrington objects to the hoards of Hessians and Indian murderers. "Was our great quarrel," he asks, "not to be fought without *tali auxilio* and *istis defensoribus?*" Cf. Tennyson, *Becket,* Act II, Sc. 2.

522. **meus**: expressive of tenderness. **adforet** = *adesset.* The apodosis is not expressed; 'even his arms would be of no avail.'

523. **tandem**: of entreaty, *I pray.*

524. **simul**: *with us.*

525. **sacra longaevum in sede locavit**: note the double alliteration (in the order *abab*) closing the paragraph.

Lines 526–558.

He is slain at the Altar by Pyrrhus.

526. **ecce**: the word brings the scene vividly before us. **Pyrrhi de caede**: *from the murderous attack of Pyrrhus.* Cf. *volnere Ulixi,* 436.

527. **per tela, per hostis** : cf. 358.

528. **porticibus longis** : *down the long colonnades.* Ablative of the route ; see 266.

529. **saucius** : in emphatic position. **infesto volnere** : *with intent to wound. volnus* is a substitution for *telum*, that which causes the wound, a bold use of metonymy.

530. **iam iamque** : *now, even now;* the repetition makes the scene extremely vivid. **premit** : *presses close.*

533. **in media morte** : *in the very grip of death.* (Sidgwick.)

535. **at** : often used to introduce a curse, and implying indignation. Translate by *nay!*

536. **pietas** : *righteousness.* See Introd. § 5. **curet** : subjunctive in a clause of characteristic.

538. **me cernere** : governed by *fecisti*, which in prose would necessitate *ut cernerem.*

539. **fecisti** : the indicative for emphasis, though in a causal relative clause.

540. **satum** : sc. *esse, thou whose son thou falsely sayest thou art; quo* is an ablative of source.

541. **in hoste** : *in the case of his foe, toward his foe.* **Priamo** : note the effective use of the third person; cf. *Iunonis*, I. 48. **iura fidemque supplicis erubuit** : *for a suppliant's rights and trust had respect.* For the story referred to, see *Iliad* XXIV. 160 ff.

544. **sine ictu** : *unwounding* or *with feeble force;* metonymy.

545. **rauco** : *clanging.* **repulsum** : sc. *est.*

546. **summo clipei umbone** : *from the top of the shield's boss.* The *umbo* is the projecting knob in the centre of the shield. It was probably covered with leather, which the spear pierced.

547. **referes et ibis** : the future indicative has an imperative force. For the order, cf. 353.

548. **genitori** : Achilles. **mea tristia facta** : said with scorn.

550. **altaria ad ipsa** : an important detail in the brutal crime. **trementem** : not from fear, but old age.

551. **lapsantem** : the frequentative form is very appropriate here.

553. **lateri** = *in latus.* The ablative would be natural, but

latere (⏑⏑⏑) is inadmissible in the hexameter. **capulo tenus**: *up to the hilt.*

554. **haec**: predicate. **finis**: the feminine gender is an archaism.

555. **tulit**: *took off, i.e.* befell.

556. **tot quondam**, etc.: *once lord of so many tribes and lands, the monarch of Asia. populis* is ablative *of cause* with *superbum.* Some prefer to take it as a dative of interest with *regnatorem,* 'proud ruler over so many tribes.' The former is simpler and more natural.

557. **Asiae**: *i.e.* Asia Minor, the Roman province of *Asia.* **iacet**: his body was thrown out on the beach; and Aeneas pictures it as still lying there. According to Servius, Virgil here thinks of the fate of Pompey.

(In this tragic scene of Priam's death, we should note the realistic vividness of description, the dramatic tone, as illustrated by the use of dialogue, and the thoroughly Virgilian pathos in the contrasted ideas of the last lines.

A verse in spondaic rhythm (526) opens the story, and the same rhythm emphasizes the curse in 537. Accelerated rhythm marks the flight of Polites in 528, but closes abruptly with the telling pause after *saucius* (528), to be resumed for a moment in 530, as the life and death race is pictured. The terrible excitement of the scene reaches its climax in the dactylic line 553.)

Lines 559–566.

The Sight reminds Aeneas of his Own Home.

559. **at me** = *me autem.* These words bring us back to Aeneas, who trembles for his own father's fate. Note the spondaic rhythm, expressive of horror.

560. **subiit**: sc. *me,* or *animum meum, occurred to me, rose before me.*

561. **aequaevum**: *of like age* with Anchises. Note the rhythm.

562. **subiit**: emphatic anaphora.

563. **domūs**: the final syllable is irregularly lengthened before the caesura.

564. **copia**: *force.*

565. **deseruere, misere, dedere**: picturesque present perfects, — *have deserted* (*me*), etc. (Bennett.)

566. **aegra**: *faint*, agreeing with *corpora*.

Lines 567–623.

He is tempted to slay Helen.

567. **adeo**: *in truth*. The word often emphasizes pronouns and adverbs of time. **super . . . eram**: tmesis. *I alone was left*. **limina Vestae**: *the approach to* (the domestic) *Vesta*, in the innermost part of the palace.

568. **servantem**: *keeping close to*. Note the accumulation of expressions of secrecy.

570. **erranti**: sc. *mihi*. Aeneas is still on the roof of the palace.

571. **illa**: *i.e.* Helen. **sibi**: with *infestos*.

572. **Danaum**: *at the hands of the Greeks;* subjective genitive. **coniugis**: Menelaus.

573. **communis Erinys**: *the common scourge*.

574. **invisa**: *the hated creature*, with the predicate. Note the prominence of the hissing *s* sound.

575. **ignes**: *fire of fury*. **subit**: cf. note on 560. **ira**: *an angry desire*.

576. **ulcisci**: dependent on the idea of wishing involved in *subit ira*. **sceleratas poenas**: literally, *guilty punishment*, i.e. *punishment of guilt*, a transferred epithet.

577. **scilicet**, etc.: here begins a powerful soliloquy. *scilicet* is ironical: *Is she forsooth to see Sparta?* etc. **Mycenas**: used for Greece in general.

578. **parto triumpho**: ablative absolute. Translate, *in triumph*. The idea of a Roman triumph is, by an anachronism, transferred to the heroic age.

579. **coniugium** = *coniugem*, by metonymy, the abstract for the concrete. **patres** = *parentes*. Only the father, however, was alive, viz. Tyndareus.

580. **comitata**: deponent participle used as a passive.

581. **occiderit, arserit, sudarit**: future-perfect forms, *shall he*

have perished? etc., because prior to the time of the simple futures *aspiciet, ibit, videbit.*

583. **memorabile nomen**: *glorious renown.*

584. **exstinxisse nefas**, etc.: *yet I shall win praise for blotting out the unholy thing and exacting a just recompense.*

585. **merentis poenas** = *meritas poenas;* cf. *sceleratas poenas,* 576.

586. **animum explesse iuvabit ultricis flammae**: *it will give me joy to have filled my soul with the fire of vengeance. flammae* is a genitive with a verb of plenty; cf. note on *Bacchi,* I. 215.

587. **cineres meorum**: *the ashes of my kindred;* the dead cry aloud for vengeance.

588. **talia iactabam**: cf. *talia iactanti,* I. 102. **ferebar**: *was rushing on, i.e.* to do the deed.

589. **non ante**: *never before.* **videndam**: *to my sight;* literally, *to be seen,* the gerundive expressing purpose.

591. **confessa deam**: *manifesting the goddess,* not in ordinary human form, but as explained in the words following. **qualisque videri caelicolis et quanta solet**: *in beauty and stature such as she is wont to appear to the heavenly beings.*

592. **dextra prehensum continuit**: sc. *me, caught me by the hand and stayed me.*

594. **dolor**: *resentment.*

595. **quonam nostri tibi cura recessit**: *whither has thy regard for me vanished?* "Aeneas by losing self-command showed that he had lost confidence in his mother and sense of his relation to her." (Conington.)

596. **non** = *nonne.* **prius**: *first.*

597. **superet coniunxne**: *whether thy wife survives.*

598. **quos omnis**: governed by *circum.*

599. **ni resistat**: logically, a condition contrary to fact, but in the form (adopted either for vividness, or because it is easier to handle metrically) a contingent or ideal condition; cf. *ni faciat,* I. 58.

600. **iam flammae tulerint**: sc. *eos, ere now the flames had carried them off.* The perfect subjunctive is often used instead of

the present, just as the perfect indicative may be used for the present, to denote instantaneous action. **hauserit**: sc. *eos, drained their blood.*

601. **non tibi**, etc.: *know that it is not the hated face of the Laconian woman, daughter of Tyndareus — it is not Paris that is to blame; tibi* is an ethical dative. With *facies*, understand *culpata est.* Some editors prefer to make *facies* and *Paris*, like *inclementia*, subjects of *evertit* (603); but brief, pointed statements are more forcible here, and Virgil has in mind a famous passage in Homer (*Iliad* III. 164), where Priam says to Helen: "Thou, I ween, art not to blame; 'tis the gods that are to blame, who brought on us the woful war of the Achaeans."

602. **culpatus Paris**: sc. *est.* Paris has not been mentioned in the lines preceding, but he is naturally associated in thought with Helen. The two have the force of a plural. It is no human agents you must accuse. It is the gods themselves who are responsible for Troy's downfall. **divum inclementia divum**: note the rhetorical effect of asyndeton and repetition.

603. **sternitque a culmine Troiam**: *and makes Troy topple from her pinnacle.*

604. **obducta tuenti**: *drawn o'er thy sight, tuenti* agreeing with *tibi.*

605. **umida circum caligat**: *and whose dank pall enshrouds thee.*

606. **tu ne qua parentis iussa time**: *but for thee, fear not any commands of thy mother; tu* is emphatic. In prose, *ne time* would be *noli timere.* The meaning is: even if you thus see that Troy's fate is hopeless, do not give up your efforts to escape with your family.

609. **mixto pulvere**: an ablative absolute. Translate, *mingled with dust, i.e.* from the falling buildings.

610. **Neptunus**: the very god who built the walls is now destroying them. Note the impressive spondaic rhythm of the line.

611. **quatit**: in Homer, Posidon (= Neptune) is the "earth-shaker," (Ἐνοσίχθων, Ἐννοσίγαιος).

612. **eruit**: note the effective pause after the first foot.

613. **prima**: *being foremost.*

615. **arces**: the *arx* was regularly dedicated to Pallas Athena.

616. **nimbo effulgens et Gorgone saeva**: *gleaming with storm-cloud and grim Gorgon.* The storm-cloud emits lightning. The *aegis* of Pallas (for which see Homer, *Iliad* V. 738 ff.) had a Gorgon's head in the centre. *saeva* is not nominative, for *Gorgone* is improved by an epithet, and *saeva* of Pallas, after *saevissima* of Juno, would be very weak.

617. **ipse pater**: the poet wisely refrains from depicting Jupiter. **secundas**: *auspicious.*

619. **eripe fugam**: literally, *snatch thy flight, i.e.* he must act at once.

622. **apparent**, etc.: *there are seen dread forms*, etc. **inimica**: in the predicate.

(The soliloquy of Aeneas has been carefully composed. Thus we may note the beautiful balance between the three questions in the simple future, *aspiciet* (578), *ibit*, and *videbit* (579), and the three in the future-perfect, *occiderit* (581), *arserit*, and *sudarit* (582), the correspondence being in inverse order. As Page puts it: "3. 4. her home happy, my king murdered; 2. 5. she in triumph, Troy in flames; 1. 6. she safe at Sparta, the Dardan coast reeking with blood." Note, too, the assonance with *c* sounds in 577–8, the polysyndeton in 579, and the strong pause after *non ita* (583), expressive of determination.)

Lines 624–633.

Troy falls like a Mountain-ash.

624. **omne**: emphatic. The final moment seems to have come.

625. **Neptunia Troia**: Neptune (with Apollo) had built the walls for Laomedon, king of Troy, who refused to pay the gods their reward.

626. **ac veluti**, etc.: *even as when on mountain-tops an ancient ash tree, which has been hacked with many a blow of iron axes, the woodmen emulously strain to overturn: it ever threatens to fall*, etc. See Introd. § 2.

627. **ferro crebrisque bipennibus**: hendiadys.

629. **tremefacta comam**: *with trembling leafage; comam* is a Greek accusative of specification.

630. **supremum congemuit**: *it gives one loud last groan.* **supre-**

mum is an inner accusative. In *congemuit*, the *con-* is intensive, and the perfect denotes instantaneous action.

631. **iugis avolsa**: *uptorn from the ridges, i.e.* of the mountains.

632. **descendo**: *i.e.* from the palace roof. Note the alliteration with *d*.

633. **expedior**: a middle voice, *clear (make) my way.*

Lines 634–649.

Anchises is loath to Depart.

634. **perventum**: sc. *est*, impersonal, *when I had reached.*

635. **antiquas**: cf. 137. **tollere**: Anchises could not walk, as is explained below in 649.

636. **primum, primum**: emphatic repetition. With a Roman, love for one's father took precedence over all other forms of affection.

637. **abnegat producere**: a poetical construction for *negat se producturum.*

638. **integer aevi**: literally, *sound in point of age*, i.e. *in full vigor; aevi* is a genitive of respect. A. 349, d; B. 204, 4; G. 374, N. 6; H. 451, 2; H. & B. 354, c.

639. **sanguis**: sc. *est.*

641. **me**: note the emphatic position and the contrast with the *vos* preceding.

642. **servassent** = *servavissent.* **satis una superque**, etc.: *enough and more than enough is it that I have seen one destruction.* The Latin is brief for *satis superque est quod vidimus*, etc. Once before had Hercules, when deceived by Laomedon, taken and destroyed Troy.

643. **et captae superavimus urbi**: *and have survived one capture of the city.* The sense of *una* is to be continued; *superavimus* has the construction and meaning of *superesse.*

644. **sic o sic positum**, etc.: *to my body thus lying, yea thus, say farewell and depart, i.e.* treat me in my helplessness as a corpse laid out for burial, and pronounce the final farewell, the sad *ave atque vale* addressed to the dead. (See Tennyson's poem, "*Frater ave atque vale.*")

645. **manu**: *by my hand*, not by suicide, but by provoking the foe, as Priam had done. **miserebitur**: *i.e.* the cruel act of the enemy will, in his eyes, be one of mercy.

646. **facilis iactura sepulchri**: *light is the loss of burial.* This expression of absolute despair is, of course, utterly at variance with Roman sentiment.

647. **invisus divis**: explained by *ex quo . . . igni.* **annos demoror**: *I stay the years* (in their flight), a very poetic expression.

648. **ex quo**: *ever since.* **divum pater atque hominum rex**: cf. I. 65 with note.

649. **fulminis adflavit ventis**: *breathed upon me with the winds of his bolt.* Anchises was blasted by a lightning bolt, because he had boasted of the love of Venus.

(The slow rhythm of 636 intensifies the expression of feeling. See the note on the line. Mark, too, the alliterative effects in 639, 642, 645, and 649.)

Lines 650–670.

Aeneas vainly pleads with his Father.

650. **perstabat memorans**: *continued in his speech*, the participle for an infinitive by a Grecism; cf. note on *querentem*, I. 385.

651. **effusi lacrimis**: sc. *sumus, were dissolved in tears.*

652. **ne vellet**: a substantive clause of purpose, depending on the idea of entreaty involved in *effusi lacrimis.* **vertere secum cuncta**: *ruin all with him.* The others will not leave him.

653. **fato urgenti incumbere**: *add weight to the pressing doom*, a very expressive phrase. Fate presses heavily enough even aside from him.

654. **incepto et sedibus haeret in isdem**: *abides in his purpose and his place.* Such a combination of abstract and concrete ideas is not uncommon in Virgil. In English, it is used mainly with comic effect.

656. **quae iam fortuna dabatur**: *what chance was offered now?*

657. **mene efferre**, etc.: *didst thou deem that I could go forth leaving thee? me* (accusative) is emphatic; *te* is ablative. Note

the abruptness of the words, with no verb of saying to introduce them.

658. **tantum nefas**: *such a monstrous thought.*

660. **sedet hoc animo**: *if this (purpose) is firmly set in thy mind, animo* being ablative. **perituraeque . . . iuvat**: this clause explains *hoc*, so that the *-que* in *perituraeque* is explanatory; *if it is thy pleasure to cast thyself and thine into the coming ruin of Troy.*

662. **iam**: *soon.* **multo de sanguine**: *steeped in the blood; de* implies 'coming from.'

663. **gnatum**: *i.e.* Polites. **patrem**: *i.e.* Priam. Note the scansion of *patris* and *patrem.*

664. **hoc erat**, etc.: *was it for this, gracious mother, that thou savest me, in order that I may see*, etc. The substantive clause *quod eripis, the fact of thy saving me,* is the subject of *erat; hoc* is the predicate, explained by *ut cernam.* The tense of *erat* is due to the past appearance of Venus, that of *eripis* to the continuance of her protection in the present.

665. **ut, utque**: note the repetition, indicating the excitement of the speaker.

667. **alterum in alterius mactatos sanguine**: *slain each in the other's blood.*

668. **lux ultima**: *the last light of life.*

669. **sinite instaurata revisam proelia**: *let me seek again and renew the fight.* In this construction of a subjunctive without *ut* after *sinite*, the subjunctive was originally independent, with volitive force.

670. **numquam**: an emphatic *non.* Keep the translation *never.*

Lines 671–678.

CREUSA IMPLORES HIM NOT TO LEAVE HER AND HIS SON.

672. **aptans**: *fitting it on.* The left hand took hold of a leather handle in the centre of the shield.

674. **patri**: *i.e. mihi*, but more touching, also alliterative with *parvum.*

675. **et nos**: *us too.* **in omnia**: *for any fate.*

676. **expertus**: sc. *arma, having tried them.*

678. **coniunx quondam tua dicta**: *once called thy wife.* A bitter reproach.

(The prevailing spondees imply retarded movement, but contrast the accelerated rhythm of 675.)

Lines 679–691.

The Knot cut by a Veritable Deus ex Machina.

680. **dictu**: with *mirabile.*

681. **manus inter**, etc.: *between the hands and faces of his sad parents.* Aeneas is bending over the kneeling Creusa, who is holding out to him the child. The picture is very dramatic.

682. **levis apex**: *a light tip (of flame); apex* is more definitely explained by *flamma* in the next line. **visus**: sc. *est, seemed.*

683. **tactu innoxia**: *harmless to the touch.* **mollis**: agrees with *comas.*

685. **trepidare**: historical infinitive; so too *excutere* and *restinguere.*

686. **sanctos**: *holy.* It is soon seen that they are of divine origin.

687. **pater Anchises**: as *paterfamilias* he is the priest of the house, and therefore interprets the omens.

690. **hoc tantum**: *this only* (do I ask).

691. **da deinde augurium**: *grant then a sign; deinde* means properly *in the next place; i.e.* if the condition is true, let the sign follow. **haec omina firma**: these words explain *da augurium,* for a previous omen (here the tongue of flame) should be confirmed by a second. In technical language, an *auspicium oblativum,* on confirmation, became an *auspicium impetrativum.*

Lines 692–729.

All leave the House.

692. **-que**: translate by *when.* Note the parataxis.

693. **intonuit laevum**: *it thundered on the left, laevum* being an inner accusative. See note on I. 328.

694. **stella facem ducens**: *a star drawing a trail of fire.* The omen here given was the most favorable possible (called *auspicium maximum*), viz., thunder on the left with lightning, or, as here, a meteoric light.

696. **Idaea silva**: *i.e.* an escape to the woods of Mt. Ida is indicated.

697. **signantem vias**: *marking its path, i.e.* by its brightness (*claram*). **longo limite sulcus**: *the long-drawn furrow* (in the heavens). *longo limite* is ablative of quality. Note the variety of terms which Virgil applies to the light.

699. **victus**: *i.e.* he yields to the gods. **se tollit ad auras**: *rises up.* The expression belongs to the language of augurs.

702. **di patrii**: *gods of my fathers.* **servate nepotem**: upon Ascanius depends the future of the Trojan race.

703. **vestro in numine**: *under your protection.*

705. **dixerat**: *ceased.* **per moenia**: *through the city.*

706. **aestus**: *surging heat*, accusative.

707. **imponere**: *place thyself on*, a passive form with middle sense.

708. **subibo**: sc. *te, will support thee.*

709. **quo . . . cumque**: tmesis; *however*, literally, 'whithersoever.'

711. **longe servet vestigia coniunx**: *let my wife keep in my footsteps, (but) at a distance, i.e.* for her own safety. A group would attract attention.

712. **quae dicam**: sc. *ea*, governed by *advertite; dicam* is future indicative.

713. **egressis**: *as you leave*, literally, *to you, having left the city*, a dative of reference. A. 378, 2; B. 188, 2, a; G. 353; H. 425, 4; H. & B. 369.

714. **desertae**: *lonely.* Temples to Ceres were often built in unfrequented places.

715. **religione patrum**: *by the reverence of our fathers;* the ablative is causal.

716. **ex diverso**: *from different directions.*

719. **flumine vivo**: *in a running stream.*

721. **latos umeros**, etc.: *over my broad shoulders and bowed neck I spread the covering of a tawny lion's pelt.* *veste* is defined by *pelle*, so that *-que* is explanatory. *super* is an adverb. *insternor* is used as a middle voice, and therefore governs a direct accusative; cf. *cingitur*, 511.

FIG. 44. AENEAS, ANCHISES, AND ASCANIUS.

723. **dextrae se implicuit**: *took firm clasp of my hand; dextrae* is an indirect object.

724. **non passibus aequis**: the poet's tenderness is seen in these simple details.

725. **opaca locorum** = *opaca loca.* These they would purposely choose.

726. **dudum**: *lately.*

727. **adverso glomerati ex agmine**: *thronging in opposing mass.*

728. **nunc omnes terrent aurae**: he feels fear only when the safety of his dear ones is involved. And now the mere sighing of the wind brings terror. Virgil's analysis of the situation shows a fine insight into human character.

729. **suspensum**: *to a thrill* (of fear).

(Hopeful expectancy is suggested by the dactyls of the opening verse; rapid movement by those of 724–5. In 717–8, note the alternation of rhythm, coinciding with the contrast in thought (*tu . . . me*). Trembling fear is well reflected in the rhythm of 726–9. Alliterative effects are common.)

Lines 730–795.

THE LOSS OF CREUSA.

730. **videbar evasisse**: *thought I had passed safely over; evasisse* is here transitive.

731. **cum creber ad auris**: *when crowding on my ears seemed to come a tramp of feet.*

735. **hic mihi nescio quod trepido**, etc.: *at this in my alarm some unfriendly power bereft me of my bewildered wits; i.e.* bewildered and bereft me, etc. *mihi* is a dative of reference with a verb of

taking away. *nescio quod* is a compound pronominal expression (literally, 'I know not what,' *i.e. some one or other*). **male amicum** = *inimicum.*

736. **avia**: *byways, i.e.* ways apart from (*a*) the main way (*via*).

737. **regione**: *direction, course.*

738–9. **heu! misero**, etc.: *snatched away, alas! by an unhappy fate, did my wife Creusa halt? Or did she stray from the path, or sink down weary? I know not.* The disjointed utterances express realistically mental agitation. The *-ne* is appended to *fato*, because the phrase, in which that noun is so important a word, belongs in common to the three verbs following. The *seu*, used instead of an interrogative, implies closer connection between the last two verbs than between *substitit* and *erravit.*

741. **nec prius amissam**, etc.: *nor, though she was lost, did I look back for her, or cast a thought behind, until*, etc. *amissam* agrees with *eam* understood. Aeneas, of course, did not know that she was lost until he reached the rendezvous.

744. **fefellit**: *failed* (them); *i.e.* they missed her.

746. **aut quid in**: the use of three monosyllables, to form the first foot, is very rare in Virgil.

749. **repeto et cingor**: note the order of thought; hysteron proteron.

750. **stat**: impersonal, etc.; sc. *mihi, I am resolved.*

751. **caput obiectare**: *to risk life freely; obiectare* is a frequentative.

753. **vestigia retro observata sequor**: *mark and follow back my steps.*

754. **lumine lustro**: *scan with my eyes.* Note the assonance, as well as the intentional redundancy of expression.

755. **animo**: sc. *est, possesses my mind.*

756. **si forte pedem, si forte tulisset**: *if haply, if haply she had made her way thither.* The repetition accords with the pathos of the situation. The pluperfect subjunctive is due to virtual oblique narration (= *tulerit* of the direct).

761. **Iunonis asylo**: *in Juno's sanctuary*, now put to a most profane use.

764. **mensae deorum**: *i.e.* tables on which offerings to the gods were placed.

770. The line is onomatopoetic. Note the repetition and the polysyndeton (*-que . . . -que*).

771. **tectis urbis sine fine furenti**: *as I rushed madly and endlessly among the dwellings of the city.*

772. **infelix simulacrum**: *the sad phantom; infelix* voices the feelings of Aeneas, for she, as the sequel shows, was not *unhappy.*

773. **nota maior imago**: *a form larger than her wont.* The dead become superhuman, and the ghosts are therefore of more than human size.

774. **stetĕrunt**: a case of systole. A. 642; B. 367, 3; G. 722; H. 733, 6; H. & B. 652, 3.

775. **adfari, demere**: historical infinitives.

776. **iuvat**: sc. *te.* **indulgere**: *yield to.*

777. **non sine numine divum**: *not without the will of Heaven; i.e.* it is certainly with the will of Heaven; a case of litotes. A. 641; B. 375, 1; G. 700; H. 752, 8; H. & B. 632, 1.

778. **nec te comitem**, etc.: *it may not be that thou shouldst take Creusa hence in thy company.*

779. **fas**: sc. *est.* **aut** = *nec.* **ille**: *the mighty one.*

780. **longa tibi exsilia**: sc. *sunt, long exile is thy lot.* **arandum**: sc. *est, thou must plough, i.e.* with ships.

781. In the next book, where Aeneas narrates the story of his wanderings, he seems to know nothing about this prophecy of Creusa's, though he does ultimately reach Italy (Hesperia). Had Virgil revised his work, he would probably have rectified the inconsistency. **Lydius**: the Tiber is called Lydian, because it is the river of Etruria, which, according to tradition, was colonized by Lydians. **arva inter opima virum**: *amid the rich tilth of husbandmen.* An echo of the *Georgics*, in which the poet sang the glories of rural Italy. See Introd. § 11.

783. **regia coniunx**: *i.e.* Lavinia, daughter of Latinus.

784. **parta**: sc. *est, is in store,* from *pario.* **lacrimas Creusae**: *tears for Creusa, Creusae* being an objective genitive.

786. **servitum**: supine, with a verb of motion (*ibo*).

788. **magna deum genetrix**: Cybele, often called the *Magna Mater*. **detinet**: the poet invests Creusa's disappearance with an air of mystery, but she secures immortality, some higher form of life in the service of the goddess.

792–4. These verses are translated from Homer, *Odyssey* XI. 206 ff., where Odysseus tries to embrace the shade of his mother. **circum**: adverbial. The expression is a variation of *circumdare bracchia collo*.

793. **comprensa** = *comprehensa*.

(The dactylic rhythm of 732 echoes the tramp of marching men, in 733 and 755 it voices the mental excitement, and in 791 it accords with the rapidity described.

Verses of spondaic rhythm are 762, expressive of vigilant care; 775, of calm following terror; 783, of solemn assurance; 787, of conscious dignity.

Note the effect of the pause and diaeresis in 739 after *substitit* (the sudden halt), in 743 after *venimus* (the goal at last), and in 744 after *defuit* (the sense of loss), as well as of the hypermetric syllable in 745 (overflow of emotion). The assonance of 734 is expressive of terror. There is fine onomatopoetic effect in 770, while 794, with its double alliteration and soft liquid sounds, is one of Virgil's most musical lines.

Other cases of alliteration are 730, 731, 742, 747, 754, 755, 757, 759, 766, 771, 779, 790, 791.)

Lines 796–804.

The Morning Star Rises.

797. **admirans**: *astonished*.

798. **pubem**: *a band*.

799. **animis opibusque parati**: *with heart and fortune ready (to go)*.

800. **deducere**: the technical word for leading out a colony. Thus Aeneas is to found in Italy a colony from Troy.

801. **iamque iugis summae surgebat**: note the double alliteration. **Lucifer**: "Observe the true poetic feeling with which Virgil ends this splendid but tragic description of the fall of Troy with the rise of the Daystar on the dawn of a new calm and hope." (Sidgwick.)

802. **obsessa**: used in the predicate. Note the alliteration in the line.

803. **spes opis**: *hope of help.*

QUESTIONS ON BOOK II.

What is the subject of the book? Why would it be particularly interesting to a Roman? What parallel cases might Virgil's contemporaries have had in mind? What special merits does the narrative of this book exhibit? What are its most dramatic passages? What initial difficulty, involving the character of his hero, here presented itself to Virgil? How has the poet overcome the difficulty? Who are the chief actors in Aeneas's story? How do the Greeks compare with the Trojans in moral excellence? What passages show the direct interposition of the gods? What character is most heroic? Why? What different forms of moral excellence are exemplified? In what passages? How long a time does the action cover, beginning with line 26? What are its major limits? On what passages do you base your answer? How many women are mentioned by name? How many men? What significance, if any, is there in the fact that the two serpents came from the *sea?* In what respects is Sinon's story artfully constructed? What lines of it state his real purpose? Where does Shakespeare refer to Sinon's story? What was the Palladium? What words of Hector's shade anticipate the subject of Book III.? Why is the signal raised in line 256? What purpose does the vision of Hector serve (270 ff.)? What do the words of line 297 imply as an omen? Why is Panthus introduced (318 ff.)? Does line 320 imply that Panthus intrusted the *sacra* mentioned to Aeneas? Why is Coroebus made prominent (341 ff.)? What line in Book I. alludes to the action in lines 403 *et seq.?* What words or phrases suggest the size of Priam's palace? What its richness and beauty? What qualities of Pyrrhus are admirable? What the reverse? Why is Priam's murder chosen as the last scene in the conflict between the Trojans and the victorious Greeks? Does

the Helen episode (567 ff.) improve or mar the story? Would it have been a mistake for the poet to permit Aeneas to kill Helen? Why? Why is Anchises mentioned first in line 597? What is the circumstance alluded to in lines 648–9? What does the poet gain by making Anchises refuse to leave Troy? What characteristics of Creusa may fairly be inferred from her short speech, 675 *et seq.?* Why does Virgil invest her loss with an air of mystery? What materials for a great painting may be found in lines 761 *et seq.?* What heroic qualities does Aeneas manifest in this book? Did Virgil invent the story of the wooden horse? As told by Virgil, what features of it make the deception of the Trojans fairly plausible? What artistic purpose is served by the introduction of Laocoön? Why has Virgil separated the first Laocoön scene from the second? Was the Laocoön group of statuary in existence in Virgil's day? Does Virgil's story involve a description of that group? What purpose is served by the revelation of the gods made to Aeneas in lines 604 ff.? Why? Is there any poetic significance in the rise of the Daystar in line 801? Point out the principal stylistic features of some of the best scenes. Cite good examples of the artistic use of numerous spondees and of numerous dactyls. Which are the best onomatopoetic lines? Which are the lines most commonly quoted by modern writers?

BOOK III.

THE WANDERINGS OF THE TROJANS.

Lines 1–12.

The Trojans sail from Troy.

1. **res Asiae**: *the power of Asia*, *res* being used like πράγματα in Greek. For the sense of *Asiae*, cf. *regnatorem Asiae*, II. 557.

2. **immeritam**: *guiltless*, for Paris alone was guilty. **visum superis**: sc. *est*, *it seemed good to the gods*; cf. *dis aliter visum*, II. 428.

3. **humo**: *from the ground*. **fumat**: the ruins are supposed

to be smoking still. **Neptunia Troia**: a variation on *Ilium*, as seen already in II. 625.

4. **diversa exsilia**: *distant scenes of exile.* Note the plural. The Trojans wander from land to land. **quaerere**: the infinitive with *agimur* is poetical.

5. **sub ipsa**: *just under.*

7. **incerti**: cf. note on II. 781. **ubi sistere detur**: *where it is granted us to settle.*

8. **prima inceperat aestas**: *the beginning of summer had come.* The winter after Troy's fall had been spent in the mountains. It is now the following spring.

9. **et**: *when;* cf. II. 692 and note. **pater Anchises**; as long as he lives, Anchises is the head of the house (*paterfamilias*): cf. note on II. 687. **dare fatis vela**: *spread sails to Fate* (Morris); a beautiful variation on *dare ventis vela*, and expressing an absolute dependence on destiny.

10. **cum** = *et tum.* The pathos of the line is emphasized by an artistic use of alliteration.

11. **ubi Troia fuit**: strikingly concise.

12. **Penatibus et magnis dis**: *the great gods of the Penates.* The *et* introduces an appositional noun, the expression being like *urbem et promissa Lavini moenia* (I. 258). The use of a monosyllabic ending (*dis*) and of a spondaic fifth foot is due to imitation of the old poet Ennius; cf. note on *rex*, I. 65.

Lines 13–18.

A Town is founded in Thrace.

13. **terra colitur**: *is an inhabited land.* **procul**: *at some (little) distance*, only across the Hellespont. **vastis campis**: ablative of quality. **Mavortia**: *home of Mars;* it is a land of warlike people.

14. **acri regnata Lycurgo**: *ruled by fierce Lycurgus; regnata*, though from an intransitive verb, is used as a passive, *Lycurgo* being a dative of agent.

15. **hospitium antiquum**, etc.: *friendly of old was it to Troy, the gods being allied.* *Troiae* is genitive, and *socii Penates* explains

the first half of the line. With *hospitium* understand *erat*, and with *Penates*, *erant*.

16. **dum fortuna fuit**: *while our fortune lasted;* cf. *dum stetit*, I. 268.

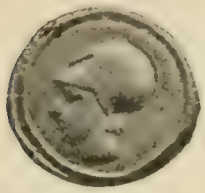


FIG. 45. A COIN OF AENEA.

17. **moenia prima loco**: *I found my first city.* This was either Aenus, at the mouth of the Hebrus, or Aenea in Chalcidice. Perhaps Virgil intentionally leaves the matter uncertain. **fatis ingressus iniquis**: *with untoward fates entering on the task.* The ablative is absolute.

18. **Aeneadas**: in apposition with *nomen*. The term is a patronymic, applicable to the people, not the place.

Lines 19–48.

BLOOD DROPS FROM MYRTLE-SHOOTS.

19. **Dionaeae matri**: *to my mother, Dione's daughter, i.e.* to Venus.

20. **auspicibus**: *as patrons*, in apposition with the previous datives, and used proleptically, meaning 'in the hope that they would become patrons and so protect,' etc. **supero**: the adjective, with *regi*. **nitentem**: *shining white.*

21. **caelicolum** = *caelicolarum.*

22. **quo summo**: *on the top of which.*

23. **densis hastilibus horrida myrtus**: *myrtles bristling with crowded spear-shafts.* The myrtle-shoots resemble spear-shafts and were also used for that purpose. *myrtus* is a singular, used collectively.

24. **viridem silvam**: *the green growth.*

25. **tegerem aras**: the myrtle was sacred to Venus.

26. **dictu**: with *mirabile*, this supine being used as an ablative of specification.

27. **nam quae prima**, etc.: *for from that tree, which is first torn from the ground with broken roots, drops of black blood trickle: arbos* is attracted into the relative clause; *huic* is a dative of interest, and *atro sanguine* is an ablative of quality, denoting material.

30. **gelidus coit formidine sanguis**: *my chilled blood freezes with terror.*

31. **rursus et alterius**: *once more of a second, also.*

33. **et alterius**: a careful repetition, in the same relative place, of the words in 31.

34. **movens**: *pondering.*

36. **rite secundarent**, etc.: *duly to bless the vision and lighten the omen.* The subjunctive forms represent, in indirect form, original optative subjunctives or imperatives, *i.e.* 'bless' or 'may ye bless.' A. 565, a; B. 295, 8; G. 546, R. 2; H. 562, 1, N. and 565; H. & B. 511, 2.

37. **tertia hastilia**: literally, *the third shafts; i.e.* the third plant with its set of shafts.

38. **genibus adversae obluctor harenae**: *on my knees wrestle with the resisting sand; genibus,* ablative of manner; *harenae,* indirect object.

39. **eloquar sileam**: deliberative subjunctives.

40. **vox reddita**: *an answering voice.*

41. **miserum**: sc. *me.* **iam**: *at last,* after such efforts. **parce sepulto**: sc. *mihi, spare me in the grave.*

42. **parce scelerare**: *spare the pollution of.* Note the anaphora, and change in the construction of *parce.* **non me tibi**, etc.: *no alien to thee am I whom Troy bore.* Note the careful collocation of *me* and *tibi.* Polydorus was a son of Priam.

43. **aut**: continuing the force of *non;* in prose *nec* would be used. **manat**: *oozes.*

44. **crudelis, avarum**: transferred epithets. They are explained in the sequel (49 ff.). This is the line which, ringing in Savonarola's ears, seemed to call him to his life work. "Many times a day," so he writes to his father, "have I repeated with tears the verse." (Oliphant, *Makers of Florence,* p. 241.)

45. **confixum texit**: sc. *me, pierced and covered me.* Note the Virgilian brevity.

46. **iaculis increvit acutis**: *grew up with sharp spears.* The javelins themselves had taken root and grown up as an iron crop. So, according to a popular tradition, the spear which Romulus

hurled from the Aventine, lodged in the Palatine, struck root, and became a tree.

47. **ancipiti**: *perplexing.* **mentem pressus**: *with mind borne down; mentem*, an accusative of specification.

48. **obstipui**, etc.: see II. 774.

Lines 49–72.

The Story of the Murdered Polydorus.

50. **alendum**: *to be reared.* The gerundive expresses purpose.

51. **Threicio regi**: *i.e.* Polymnestor.

52. **cingi obsidione**: this conception of a formal siege belongs to Roman rather than to heroic times.

53. **ille**: Polymnestor.

54. **res**: *fortunes.*

55. **fas omne**: *every sacred tie.*

56. **potĭtur**: assigned to the third conjugation by an archaism. **quid non cogis**: *to what dost thou not drive; quid* is an inner object, defining the sphere of action. A. 390, c; B. 178, 1, d; G. 341, N. 2; H. 412; H. & B. 397, 1.

57. **auri sacra fames**: *accursed hunger for gold.* We speak rather of a *thirst* for gold. Dante (*Purgatorio*, 22, 40) intentionally changes the meaning of the words, when he wishes to eulogize thrift: "O hallowed hunger of gold!" *sacer* will, of course, bear both meanings. Thackeray says of the great Fox, that "he carries the *auri fames* on his person." (*Virginians*, Vol. II. ch. 10.)

58. **primum**: *first of all.* Note the striking alliteration in the line.

59. **refero (ad)**: *I consult* (upon). At Rome prodigies were reported to the senate. Here Anchises takes the place of the *princeps senatus.*

60. **animus**: sc. *est.* **excedere**: in apposition with *animus.*

61. **linqui**: the passive, instead of the active, for the sake of variety. Here the substantive clause (consisting of an accusative with infinitive) is in apposition with *animus*; **dare**, etc.: Introd. § 38 (a).

62. **instauramus funus**: *we solemnize fresh funeral rites.* Poly-

dorus had been buried, but irregularly. He is now buried in the proper way.

63. **tumulo**: *on the mound.* **stant Manibus**: *are set up to the dead.*

64. **caeruleis**: *dark-colored, sombre.* **maestae**: *in mourning.*

65. **Iliades**: sc. *stant* or *sunt.* **crinem solutae**: *with streaming hair, solutae* being a middle participle; cf. I. 228. **de more**: *according to custom.*

66. **inferimus**: *we offer; inferre* is a technical word, suggesting the *inferiae*, or offerings to the dead. **tepido**: *warm, i.e.* newly milked.

67. **sanguinis sacri**: *blood of victims.* **animam sepulchro condimus**: *lay the spirit at rest in the tomb.* The ghosts of the unburied were supposed to roam restlessly about the earth.

68. **supremum ciemus**: *give the last call.* See note on *vocatos*, I. 219; *supremum* is an inner object, with adverbial force.

69. **ubi prima fides pelago**: *as soon as we can trust the sea; fides* (sc. *est*) = *fidimus*, hence *pelago* (dative or ablative). See note on I. 452. **placata**: *calm.*

70. **lenis crepitans**: *soft-whispering* or *softly whispering.* This use of the adjective for an adverb is a mannerism with Virgil. **Auster**: used for *wind* in general. A south wind would not have been favorable for those sailing from Thrace to Delos.

Lines 73–83.

The Trojans reach the Sacred Island of Delos.

73. **sacra tellus**: Delos was the birthplace of Apollo and Diana. **colitur**: cf. 13.

74. **Nereidum matri**: Doris, wife of Nereus. **matri et Neptuno Aegaeo**: the double hiatus and the spondee in the fifth foot are probably due to imitation of Greek rhythm; cf. I. 617.

75. **pius**: *in love*, or *gratitude*, because it was the land of his birth. **Arquitenens**: *i.e.* Apollo. **circum**: put by anastrophe after the words it governs.

76. **errantem**: see *Delos*, in vocabulary. **Mycono e celsa**

Gyaroque revinxit: *bound fast to lofty Myconos and Gyaros. Myconos* is really a low island, but Virgil was not familiar with the place, and thinks of islands as generally high.

77. **immotam coli dedit**: *suffered it to lie unmoved.*

79. **veneramur**: *we do homage to.* They feel that they are on holy ground.

80. **idem**: *at once*: an idiomatic use. The same man is both priest and king. So Augustus was *pontifex maximus* as well as *imperator.*

81. **tempora**: for the construction, see *crinem*, 65. **lauro**: sacred to Apollo.

Lines 84–120.

THE ORACLE OF APOLLO AS INTERPRETED BY ANCHISES.

85. **propriam domum**: *an enduring home*, now the great desire of the Trojans. **Thymbraee**: *thou god of Thymbra.* Thymbra being in the Troad, the Trojans should be the god's especial care.

86. **mansuram urbem**: cf. *Hebrews*, xiii. 14: "for here have we no continuing city, but we seek one to come." **altera Troiae Pergama**: *the second Trojan citadel, i.e.* the second Troy, consisting of this small remnant, which is a new Troy in embryo.

87. **reliquias Danaum**, etc.: cf. I. 30.

88. **quem sequimur**: the indicative for the deliberative subjunctive; cf. *quam prendimus arcem?* II. 322.

89. **animis inlabere nostris**: *inspire* (literally, *glide into*) *our hearts.*

90. **tremere**: force is secured by asyndeton. **visa**: sc. *sunt.* The god's presence is betokened by the earthquake.

91. **liminaque**: the *que* is irregularly lengthened. Virgil allows this only when the ictus falls on this syllable.

FIG. 46. TRIPOD OF APOLLO.

92. **mons**: *i.e.* Mt. Cynthus. **mugire adytis cortina reclusis**: *the tripod to moan as the shrine was thrown open.* The description is really taken from Apollo's temple at Delphi. The *cortina* was properly a caldron, surmounting a tripod, but the

term is applied to the whole tripod. This was placed over a fissure in the earth, through which arose subterranean noises. At the proper moment the priestess took her seat on the caldron, and the temple doors were thrown back to admit those who came to consult the oracle.

94. **Dardanidae duri**; significant alliterative expression. *Dardanidae* suggests the land from which Dardanus had come, viz. Italy, and *duri* suggests the hardships which the Trojans must undergo.

95. **ubere laeto**: *i.e. on her rich and fruitful soil;* cf. *potens armis atque ubere glaebae* (said of Italy), I. 531.

97. **hic**: *there.*

99. **haec**: sc. *dixit.* **mixto tumultu**: ablative absolute.

100. **ea moenia**: *that city,* promised by Apollo.

102. **veterum volvens monumenta virorum**: *declaring* (literally, *unrolling,* as if a scroll) *the memorials of the men of old.*

104. **Iovis magni insula**: Jupiter was born in Crete.

105. **mons Idaeus**: there was a Mt. Ida both in Crete and in the Troad.

106. **habitant**: *i.e.* the Cretans. **uberrima**: cf. *ubere laeto,* 95.

107. **maximus pater**: *our earliest ancestor.*

108. **Rhoeteas oras**: *i.e.* Troy.

110. **steterant**: *had been built,* = *stabant.* **habitabant**: sc. Teucer and his people.

111. **hinc Mater cultrix Cybelae**: *hence* (*i.e.* from Crete) *came* (sc. *venit*) *the Mother who dwells on Cybele. Mater* is the Magna Mater, Cybele, whose name is derived from the Phrygian mountain, on which she dwelt. Her worship is supposed to have come originally from Crete. **Corybantia aera**: *Corybantian cymbals.* The Corybantes, or priests of Cybele, clashed cymbals in performing the rites of the goddess.

112. **Idaeum nemus**: the *Idaean grove* at Troy, which, it is said, took its name from a grove in Crete. The final syllable of *nemus* is irregularly long; cf. note on *iactetur,* I. 668. **fida silentia sacris**: *the inviolable silence of her mysteries; sacris,* a dative of interest.

113. **et iuncti . . . leones**: *and (hence) the yoked lions came under our lady's chariot; i.e.* hence came the custom of harnessing lions to the car of Cybele. The worship of Cybele, formally introduced into Rome in 207 B.C., had a great vogue in the time of Augustus.

FIG. 47. MAGNA MATER.

115. **Gnosia regna**: on the site of ancient Gnosus, Mr. Arthur Evans has recently brought to light prehistoric ruins of wonderful interest.

116. **adsit**: *be gracious.* Jupiter was god of the sky and weather.

118. **meritos honores**: *sacrifices due* (*i.e.* by custom).

119. **tibi, pulcher Apollo**: note the apostrophe. Apollo is especially honored in the *Aeneid*, and therefore the apostrophe is justified, but the poet's use of the figure is influenced by the fact that *Apollini* (⏑ — ⏑ —) is an impossible form for the hexameter.

120. **nigram Hiemi pecudem**: *a black sheep to the storm-god.* Black victims were offered to those gods whose anger was to be appeased; white ones to beneficent deities. Note the chiasmus in the line.

Lines 121–146.

A New Pergamus founded in Crete.

122. **Idomenēa**: a Greek accusative form, like *Ilionea*, I. 611. **deserta**: sc. *esse*, not by all, but by Idomeneus and his followers.

123. **hoste**: an ablative of separation. **adstare**: *stand ready* (for us).

124. **Ortygiae**: *i.e.* Delos. **pelago**: *over the sea.*

125. **bacchatam iugis Naxon**: *Naxos, with its Bacchic revels on the heights.* The verb *bacchari* is intransitive, but, by a bold license, the perfect participle is here used as a passive, meaning 'traversed with revels.' *Naxon* is governed by *legimus* (127).

126. **niveam Paron**: Paros was famous for its white marble.

127. **legimus**: *skirt* (the islands), and *thread* or *skim* (the straits). Zeugma. **crebris freta concita terris**: 'straits that foam round many a shore' (Billson); literally, *agitated, roughened by.* There is much rough water, because the narrow straits cause strong currents and gusty winds.

128. **vario certamine**: *in varied rivalry.* The various crews race one another.

129. **hortantur**: *raise the cheering cry.*

130. **prosequitur euntis**: sc. *nos; attends us as we sail.*

131. **et tandem**, etc.: note how the steady, but not rapid, movement is expressed by the spondaic rhythm.

133. **Pergameam**: sc. *urbem.* The city was Pergamum, here given in adjectival form. **laetam cognomine**: *rejoicing in the old name.* The new city is named after the old Pergamum, or Troy.

134. **hortor amare**: poetical construction for *hortor ut ament.* **arcem attollere tectis**: literally, *to raise up a citadel with roof;* i.e. *to build a citadel with lofty roof.* For the ablative, cf. **attollere molem roboribus textis**, II. 185.

135. **iam fere**: *just about now.* Translate: *'Twas about this time that*, etc. **subductae**: sc. *erant.*

136. **operata**: sc. *est, was busy with.*

137. **subito cum**, etc.: *when on a sudden, from a tainted quarter of the sky, came a pestilence and season of death, to the wasting of our bodies, and the piteous ruin of trees and crops.* *membris* belongs grammatically to *venit*, but *tabida* is closely associated with it in meaning; *corrupto tractu* is an ablative absolute; *satis* from *sata*.

140. **linquebant**: *gave up*, poetical for *relinquebant*.

141. **sterilis exurere**: *wasted with drought*, *sterilis* being proleptic; *exurere* is an historical infinitive.

143. **remenso mari**: ablative absolute, *remenso* being used passively, as in II. 181.

144. **hortatur ire**: cf. *hortor·amare*, 134. **veniam**: *grace*, or *favor*.

145. **quam finem**, etc.: (*asking*) *what end*, etc. The idea of asking is involved in *precari;* hence an indirect question. **laborum auxilium**: *help for our distress.*

Lines 147–191.

Vision of the Penates.

147. **animalia**: *living creatures.*

148. **effigies sacrae**, etc.: *the sacred statues of the gods, even the Phrygian Penates.* The *-que* is explanatory.

150. **ante oculos iacentis**: *before my eyes, as I lay; iacentis* agrees with *mei* understood.

151. **multo manifesti lumine**: *clear in the flood of light.*

152. **insertas fenestras**: *the windows in the walls.*

154. **delato Ortygiam**: *on reaching Ortygia;* literally, *having journeyed to Ortygia; delato* is equivalent to a conditional clause, *si delatus eris.*

155. **ultro**: *unbidden.*

156. **secuti**: sc. *sumus.*

157. **sub te** = *te duce.*

158. **idem**: *also.* It is the nominative plural. This is a frequent use in Latin. **tollemus in astra nepotes**: *we shall exalt to heaven thy posterity.* This refers to the deification of Caesar and Augustus.

159. **moenia magnis magna**: *mighty walls for the mighty.* The double alliteration in this and the next line is impressive; *magnis* is ambiguous, referring either to the *nepotes* or to the *Penates*, who are speaking.

160. **-que ne** = *neve.*

161. **non haec**: emphatic position, *not these the shores that*, etc.

162. **aut** = *nec.* **Cretae**: locative, though Crete is a *large* island. See I. 375.

163–6 = I. 530–3.

167. **propriae**: *abiding;* cf. 85. **ortus**: sc. *est.*

168. **genus a quo principe nostrum**: *from whom first came our race; principe*, literally, *as the original.* With *genus*, supply *ortum est.*

170. **haud dubitanda**: *certain.* **requirat**: *to seek.* The subjunctive represents an original imperative.

171. **Dictaea arva**: Crete is so called from Mt. Dicte.

173. **sopor**: *a mere dream; illud* does not agree in gender with *sopor*, as might be expected.

174. **velatas comas**: *locks crowned with fillets.*

176. **corripio corpus**: *I snatch myself.* **supinas**: *upturned;* cf. I. 93 and note.

178. **intemerata**: *pure.* The *offering* of wine, being unmixed (with water), symbolizes the purity of the worshipper. On this whole scene, cf. Tennyson:

> "Like a household god
> Promising empire; such as those
> Once heard at dead of night to greet
> Troy's wandering prince, so that he rose
> With sacrifice, while all the fleet
> Had rest by stony hills of Crete." (*On a Mourner.*)

focis: the hearth, as being the altar of the Penates. **honore**: *sacrifice.*

179. **facio certum**: in prose, *certiorem facio.*

180. **prolem ambiguam**: *twofold stock.* The Trojans are descended both from the Cretan Teucer and from the Italian Dardanus.

181. **novo veterum errore locorum**: *by a new mistake, touching olden lands.* The collocation *novo veterum* is a Virgilian conceit. The mistake is a new or fresh one, since one had already been made in Thrace, and this second mistake lies in confusing Crete and Italy.

182. **exercite**: *tried.*

183. **casus Cassandra canebat**: note the alliteration. On Cassandra's prophecies, see II. 246–7.

184. **repeto**, etc.: *I recall her foretelling this as due to our race.* With *repeto*, supply *memoria;* with *portendere*, *eam* is understood.

185. **vocare**: *naming.*

186. **quis crederet**: *who was to believe?* The subjunctive is deliberative.

188. **meliora**: *the better course.*

189. **ovantes**: *in joy*, because they believe they are on the right track.

190. **paucis relictis**: thus Virgil accounts for the tradition that Cretan Pergamum was a Trojan foundation.

191. **currimus aequor**: *we speed o'er the sea; aequor* is an extension of the inner object: see note on *quid*, 56.

Lines 192–277.

A Storm drives them to the Strophades. The Harpies.

193. **caelum undique et undique pontus**: note the asyndeton (*but* may be inserted in translation) and chiastic order. The verb *apparet* is to be supplied.

194. **caeruleus imber**: *a deep blue storm-cloud.* The dactylic rhythm, in this and the next line, helps to picture the sudden squall.

195. **hiemem**: *a tempest.* **inhorruit unda tenebris**: *the wave shuddered darkling; i.e.* the wave was ruffled, as it grew dark under the storm-cloud; *tenebris* is a modal ablative. For the thought, cf. Coventry Patmore:

> "Across the mighty mirror crept
> In dark'ning blasts the squall."
>
> (*Tamerton Church Tower.*)

196. **venti volvunt mare magna**: double alliteration.

198. **involvere**: *enwrapped.*

199. **ingeminant abruptis nubibus ignes**: *oft from the rent clouds dart lightning fires.*

200. **caecis in undis**: literally, *on the blind waves*, *caecis* being a transferred epithet.

201. **negat discernere nec meminisse**: *says he cannot distinguish or remember.* With *discernere*, understand *se;* with *nec*, supply *ait* from *negat.*

203. **tris adeo soles**: *for full three days; adeo* emphasizes the numeral; *soles* is an accusative of duration of time. **incertos caeca caligine**: *shrouded in misty gloom.*

206. **aperire**: *to disclose to view.* **volvere fumum**: *to roll up curling smoke.*

207. **vela cadunt**: *the sails drop down; i.e.* the wind fails as they near the shore. **insurgimus**: *bend to*, literally, 'rise upon.' **haud mora**: sc. *est.* Note the vividness produced by the use of short, paratactic clauses. There are also two diaereses in the line.

208. **adnixi**, etc.: note how the slow, steady pull is reflected in the spondaic rhythm.

210. **Strophades**: the Greek word (Στροφάδες) is properly an adjective, with νῆσοι (*islands*) understood. For the story of the 'Turning Islands,' see Vocabulary. **stant**: *lie.* The word is synonymous with *sunt*, but is more picturesque. See note on *stat ferri acies*, II. 333.

211. **insulae Ionio**: after Homeric fashion, the *-ae* is shortened but not elided. **Ionio**: sc. *mari.*

213. **clausa**: sc. *est*, *was closed* (against them). **metu**: *through fear*, *i.e.* of the Argonauts.

214. **tristius haud illis monstrum**, etc.: *no monster more baneful than these, no fiercer plague or scourge of the gods e'er rose from the waves of Hell.*

216. **virginei volucrum voltus**: sc. *sunt*, *maiden faces have these birds*, *volucrum* being genitive. Note the striking alliteration.

220. **laeta**: a favorite epithet of Virgil's, when speaking of

rural scenes; cf. note on *sata laeta*, II. 306. Translate here by *goodly*.

221. **caprigenum pecus**: a quaint expression from older poetry for *flock of goats*. **nullo custode**: *untended;* either an ablative of quality, or an ablative absolute.

222. **divos vocamus**: *i.e.* a portion was offered in sacrifice to the gods.

223. **in partem praedamque** = *in partem praedae*, a case of hendiadys. The story of the attack upon these cattle is Virgil's parallel to Homer's account of the slaughter of the cows of the sun by the companions of Odysseus, in *Odyssey* XII. 260 ff.

224. **toros**: *couches*, *i.e.* for the feast. **dapibus epulamur**: the verb governs the ablative, on the analogy of *vescor*

225. **at subitae**, etc.: a good illustration of the simple, paratactic style, preferred by poetry.

227. **omnia foedant**: cf. Tennyson, "Harpies miring every dish" (*Lucretius*, 159).

228. **vox taetrum dira inter odorem**: *a hideous scream amid the foul stench*. Note the order of the Latin.

230. The verse is repeated from I. 311.

231. **reponimus**: the sacrifice (222) had been interrupted.

232. **ex diverso caeli**: *from an opposite quarter of the sky*. Note the anaphora (*rursum . . . rursum*) and the exact repetition in this line of the spondaic rhythm of 229.

234. **capessant, gerendum** (sc. *esse*): Aeneas said *capessite, gerendum est*.

236. **haud secus ac iussi faciunt**: *they do just as they are bidden*. For *ac* = *than*, see A. 324, c; B. 341, c; G. 643, N. 3; H. 516, 3; H. & B. 307, 2, a. **tectos**: *in hiding* (proleptic).

237. **latentia**: *out of sight* (also proleptic).

238. **delapsae**: *swooping down*.

240. **aere cavo**: literally, *with hollow brass*, i.e. *with a trumpet*. **nova proelia**: *strange combat*, because it is with birds.

241. **ferro foedare**: *to despoil with the sword*, an alliterative phrase. The infinitive is in loose apposition with *proelia*.

242. **plumis, tergo**: locative ablatives; cf. *portu accipit*, III. 78.

243. **-que**: translate as *but*. **sub sidera**: *toward the sky.*

245. **una**: emphatic, *one only.*

246. **infelix vates**: *ill-boding seer.* **rumpit hanc vocem**: *breaks forth with this cry;* cf. *rumpit vocem*, II. 129.

247. **bellum etiam**: the word *bellum* is emphasized by position, by *etiam* and by repetition (248); *is it even war . . . is it war ye are bent on waging?* **pro**: *in return for;* ironical.

248. **Laomedontiadae**: scornful, for Laomedon had perjured himself.

250. **animis**: locative ablative, with both verbs. For the ablative with *accipere*, cf. 242 above.

251. **pater omnipotens, Phoebus Apollo**: Jupiter was the almighty one, and Apollo was his prophet. Of Apollo's oracles there were various exponents; thus Anius at Delos, the priestess at Delphi, the Sibyl at Cumae, and here Celaeno.

252. **vobis**: supply *ea* before *vobis*, as an antecedent to *quae.* **Furiarum maxima**: *eldest of the Furies.* Here the Harpies and Furies are identified.

253. **ventis vocatis**: ablative absolute. Note the alliteration.

254. **Italiam**; the repetition is impressive. The words must excite the hearers' hopes; the disappointment (*sed*) will be all the greater.

255. **ante . . . quam** = *antequam.* **datam**: *promised, i.e.* by the Fates.

256. **fames nostraeque iniuria caedis**: *hunger and the wrong of violence toward us;* a Virgilian expression for 'hunger due to the wrong'; *nostrae* is equal to an objective genitive.

257. **malis**: from *māla.* No suffering attends the actual fulfilment of the prophecy in Book VII. (112–129). On reaching Italy, the Trojans use broad cakes as platters (*mensae*) for their food, and then eat the platters themselves. Virgil introduces the prophecy because it was one of the traditional stories associated with Aeneas. It serves the artistic purpose, however, of increasing the apprehensions of the Trojans.

259. **sociis**: dative of reference.

260. **nec iam amplius**: *and no longer now.*

261. **pacem**: in its ordinary sense of *peace*, as is seen from *bellum* (247) and *armis* (260).

262. **sint**: subjunctive in indirect narration.

263. **passis palmis**: cf. *supinas manus*, III. 176. See Fig. 48.

FIG. 48. A BOY PRAYING.

264. **meritos honores**: as in 118 above.

266. **placidi**: *graciously*. **funem**: collective singular.

267. **excussos laxare rudentis**: *to shake out and ease the sheets*, the *rudentes* being the sail-ropes which, when not in use, lay coiled up in a heap.

270. **iam medio apparet**, etc.: Virgil's narrative is reminiscent of a well-known passage in Homer (*Odyssey*, IX. 19 ff.), "I am Odysseus, son of Laertes . . . and I dwell in clear Ithaca, wherein is a mountain Neriton, of trembling leafage, far-seen, and round about lie many islands, hard by one another, Dulichium and Same, and wooded Zacynthus. And Ithaca lies low, furthest up in the sea toward the dark (but the others away toward the dawn and the sun), a rugged isle, but a goodly nurse of youth. Of a truth I can see nought sweeter than one's own country." **nemorosă Zacynthus**: note the short syllable before *z*, in imitation of the Homeric original (ὑλήεσσα Ζάκυνθος).

271. **Neritos ardua saxis**: *Neritus with its steepy crags*. Neritus is here, apparently, an island, but in Homer a mountain of Ithaca.

272. **scopulos**: 'these barren crags' (Tennyson, *Ulysses*); perhaps ironical here.

275. **nautis**: dative of agent or interest; cf. *regnata Lycurgo*, 14. The sailors dread the rocky coast. **aperitur**: *comes in view*. **Apollo**: *i.e.* the temple of Apollo at Actium.

276. **parvae urbi**: *i.e.* the town of Actium.

277. **stant litore puppes**: *the sterns rest on the beach*, the prows pointing seaward.

Lines 278–293.

AT ACTIUM THEY SOLEMNIZE GAMES.

278. **insperata**: explained in 282–3. **tellure**: the ablative with *potior* is originally an ablative of means; see ~~I. 172.~~

279. **lustramur**: a middle voice; *we purify ourselves*, having been defiled by the Harpies. **-que . . . -que**: correlatives. **Iovi**: *in honor of Jupiter;* cf. note on 251 above. **votis**: *with votive offerings.*

280. **celebramus**: *throng.* **ludis**: the introduction of these games is a compliment to Augustus, who, after his great victory at Actium (B.C. 31) over Antony and Cleopatra, established these quinquennial games.

281. **exercent patrias palaestras**: *engage in their national contests.* **oleo labente**: literally, *with the slippery oil*, an ablative of means. Translate freely, *slippery with oil.*

283. **fugam tenuisse**: *to have continued their flight.* Note the dactylic rhythm.

284. **interea magnum sol**, etc.: *meanwhile round the mighty circuit of the year wheels the sun; i.e.* the year is advancing to its close; *annum* is governed by *circum* in the verb.

285. **et glacialis**, etc.: a fine line. The dactylic rhythm accords with the ruffling of the waves.

286. **aere cavo**: a descriptive ablative (*i.e.* ablative of quality); *cavo* refers to the rounded shape of the shield. **gestamen**: *once carried by.* It was a trophy, which Aeneas had captured from some Greek. Who this Abas was is uncertain.

287. **postibus adversis**: *on the entrance pillars.* **rem carmine signo**: *I mark the event with a verse, i.e.* an epigram in verse form.

288. **arma**: sc. *dedicat.* Such a verb is often omitted in inscriptions.

291. **aerias Phaeacum arces**: *towering heights of the Phaeacians, i.e.* the mountains of Corcyra, modern Corfu, where the Homeric Phaeacians lived. **abscondimus**: *lose from sight.*

292. **portu**: dative.

Lines 294–355.

The Meeting with Andromache and Helenus.

294. **occupat**: *fills;* literally *seizes.*

295. **Helenum regnare**: in apposition with *fama.*

296. **coniugio Pyrrhi sceptrisque potitum**: *having won the wife and kingdom of Pyrrhus. coniugio* is an abstract term for a concrete (*coniuge*) by metonymy. The reference is to Andromache, the widow of Hector, who, on the fall of Troy, became wife of Pyrrhus. The latter was the great-grandson of Aeacus (Aeacus, Peleus, Achilles, Pyrrhus).

297. **patrio iterum cessisse marito**: *had again passed to a husband of her own race; i.e.* to the Trojan Helenus.

298. **amore compellare**: *desire to address;* cf. *amor cognoscere,* II. 10.

300. **portu**: ablative.

301. **sollemnis dapes et tristia dona**: *yearly food offerings and gifts of mourning; i.e.* offerings to the dead. The *dona* are the same as *dapes.* **cum forte**: *just when, as it happened.*

302. **falsi**: *feigned.* The old familiar Simois of Troy had given its name to a river in Epirus.

303. **cineri**: *i.e.* of Hector. **Manis**: *i.e.* of Hector.

304. **viridi quem caespite inanem**, etc.: *the empty mound of green turf which she had consecrated.* Hector's remains were buried at Troy. This *tumulus,* therefore, was a cenotaph.

305. **et geminas aras**: *with two altars,* two being the usual number. **causam lacrimis**: literally, *a cause for tears;* freely, *where she might weep; lacrimis,* a dative of interest.

307. **amens**: *distracted.* **magnis monstris**: the appearance of the Trojans is terrifying because totally unexpected. Note the spondaic rhythm of the line.

308. **visu in medio**: *even as she gazed.*

309. **longo tempore**: *after a long time.* Note the double alliteration in the line (also the effect of the initial dactyl followed by the impressive spondees).

310. **verane te facies**, etc.: *is it as a real form that thou dost present thyself? facies* is in apposition with the subject of the verb, instead of with the object *te*, as might be expected.

312. **Hector ubi est**: *i.e.* if the dead Aeneas has come to her in a vision, surely her Hector can do so too. She implies that Aeneas and Hector were closely associated. There is a world of pathos in the question.

313. **vix pauca furenti subicio**: *in her frenzy scarce can I make a brief reply; furenti*, sc. *ei.*

314. **raris vocibus hisco**: *gasp with broken words.*

315. **vivo equidem**: note the force of *equidem; I live, to be sure*, but it is not much of a life. **extrema**: *utmost dangers, extremities.*

317. **deiectam coniuge tanto**: *bereft of such a husband;* literally 'cast down from.' Note the spondaic rhythm of the line.

318. **digna satis**: *i.e.* worthy of thy former state.

319. **Pyrrhin conubia servas**: *art thou still the wife of Pyrrhus? Pyrrhin = Pyrrhine*, the enclitic *-ne* being shortened. Aeneas wishes to know whether the rumor, referred to in 294, is true.

320. Note the spondaic rhythm of the line.

321. **felix una ante alias**: *happy beyond all others; una* adds force, as in *iustissimus unus*, II. 426. **Priameia virgo**: *i.e.* Polyxena, who was slain by the Greeks on Achilles' tomb.

323. **sortitus**: the captives were commonly distributed among the victors by lot.

325. **nos** = *ego.* Note the asyndeton.

326. **stirpis Achilleae**: *i.e.* Pyrrhus. **iuvenem superbum**: *the insolence of the youth.*

327. **servitio enixae**: *bearing children in slavery.* According to tradition, Molossus was the son of Pyrrhus and Andromache.

328. **Ledaeam Hermionen**: *Leda's Hermione*, she being the granddaughter of Leda, and daughter of Helen.

329. **me famulo famulamque**, etc.: *passed me over to Helenus, a servant, and as a servant to be kept by him.* The collocation *famulo famulamque* intensifies her bitterness.

330. **illum**: *i.e.* Pyrrhus. **ereptae amore coniugis**: *love for*

his stolen bride; because Hermione had been promised to Orestes.

331. **scelerum Furiis agitatus**: *driven by the Furies of his crimes.* Orestes had slain his mother Clytemnestra. Note the alternation of rhythm in this and the preceding lines.

332. **patrias ad aras**: *at his father's altar; i.e.* an altar reared to Achilles.

333. **reddita cessit**: *passed as his due; reddita,* literally, *given duly.*

336. **Pergamaque,** etc.: *placed on the heights a Pergamus, this Ilian citadel.*

337. **tibi**: emphatic.

338. **ignarum**: *i.e.* ignorant of our movements.

339. **quid puer Ascanius**: sc. *agit, what of the boy Ascanius?* **superat** = *superest.*

340. **quem tibi iam Troia**: *whom now, lo, when Troy—.* This is the only incomplete line in Virgil, where the sense is also incomplete. *tibi* is probably an ethical dative, and *Troia* part of an ablative absolute construction.

341. **ecqua tamen,** etc.: *yet has the lad some love for his lost mother? tamen* implies 'though motherless.' We do not know how Andromache had heard about the loss of Creusa.

342. **ecquid in antiquam virtutem,** etc.: *do his father and uncle arouse him at all to (emulate) ancestral valor and manly spirit?* The meaning is well expressed by the French saying, *noblesse oblige.* For *ecquid,* the accusative of an indefinite interrogative particle, cf. *multum,* I. 3, and 348 (below).

343. **avunculus Hector**: it is said that Creusa, mother of Ascanius, was a sister of Hector.

348. **multum**: adverbial, *freely.* **lacrimas**: they must be tears of joy (cf. *laetus*).

349. **simulata magnis Pergama**: *a copy of the great Pergamus,* literally, *made like to the great (one).*

350. **arentem Xanthi cognomine rivum**: *a dry brook, called Xanthus.* Being dry, it is in marked contrast to the 'deep-eddying' (βαθυδινήεις) stream in Homer (*Iliad* XXI. 15).

cognomine is an ablative of quality, *Xanthi* taking the place of an adjective.

351. **amplector limina**: an act of greeting; cf. II. 490.

352. **nec non et**: *moreover too.* **socia**: *friendly.*

353. **accipiebat**: *entertained.*

354. **aulai**: archaic form for *aulae.* The *aula* here seems to be equivalent to the *atrium*, which was surrounded by porticoes. In the centre stood an altar of Jupiter.

355. **impositis auro dapibus**: *the feast being served on gold, i.e.* the sacrificial feast offered to the gods. **pateras tenebant**: a detail added to make the picture vivid.

Pages 356–373.

Helenus, being a Seer, is consulted by Aeneas.

356. **dies alterque dies**: *day after day.*

358. **vatem**: *i.e.* the seer Helenus. In Homer (*Iliad* VI. 76), Helenus is "far the best of augurs."

359. **Troiugena**: a stately word. **numina**: *purposes* or *will.*

360. **tripodas**: see note on *mugire adytis*, etc. 92. **Clarii laurus**: there was a temple of Apollo at Claros in Ionia. For the *laurus*, see 91. **sidera**: he was an astrologer. **sentis**: *hast knowledge of.*

361. **volucrum**: as an augur, he could interpret the omens to be found in the notes and the flight of birds.

362. **namque omnem cursum**, etc.: *for prophecy hath happily told me of all my journey; prospera*, though an adjective, is to be closely linked with *dixit* (cf. *primo*, I. 613).

363. **religio**: here used of divine utterances. **numine**: used of an oracle, as an expression of divine will.

364. **petere**: the infinitive is a poetical equivalent of *ut peterem.* **repostas**: a syncopated form for *repositas,* with the meaning of *remotas.*

365. **novum dictuque nefas prodigium**: *a startling portent and a horror to tell of; nefas* is in apposition with *prodigium.*

367. **vito**: for the indicative, cf. *sequimur*, 88.

368. **possim**: subjunctive, as the apodosis in a conditional sentence, *sequens* being the protasis (= *si sequar*), *by following what course, should I be able*, etc.?

370. **vittas resolvit**: the sacrificing priest wore fillets; the seer's hair was left unbound. Helenus has offered sacrifice, but now he is to declare the oracles.

372. **multo suspensum numine**: *exalted with the god's full presence.*

Lines 374–462.

The Prophecy of Helenus. The Sow-prodigy. Scylla and Charybdis. The Cumaean Sibyl.

374. **nam**: *since.* It introduces the reason for *expediam dictis,* 379. **maioribus auspiciis**: *under higher auspices*, ablative of attendant circumstance. Augurs recognized various degrees of auspices; cf. notes on II. 691.

375. **manifesta fides**: sc. *est, there is clear proof that.* **fata sortitur**: the decrees of fate are like lots which Jupiter draws. The relation between Jupiter and Fate must have been puzzling to ancient theologians.

376. **volvit vices**: *revolves (life's) changes.* The figure here is taken from a wheel, the wheel of fate. **is vertitur ordo**: *even so circles the world's order round.*

377. **quo tutior hospita lustres aequora**: *that so thou mayst more safely traverse the seas receiving thee.* The word *hospita*, 'guest-receiving,' has here a neutral sense, neither *hospitable* nor *inhospitable*; *quo* = *ut eo.*

378. **Ausonio**: *i.e.* Italian.

379. **cetera**: governed by both *scire* and *fari.*

380. **Helenum**: the impressive use of the third person; cf. *Iunonis*, I. 48.

381. **rere propinquam**: because it is just across the Adriatic.

382. **vicinos portus**: sc. *cuius.*

383. **longa procul longis**, etc.: *a long trackless track with long land-reaches sunders far.* The tone of oracular utterances is imitated in this jingling line; *via invia* is a case of oxymoron.

384. **ante**: take with *quam*, 387. **Trinacria**: *i.e.* Sicilian.

385. **salis Ausonii**: *i.e.* the Tuscan sea, especially between Sicily and Latium.

386. **inferni lacus**: *the nether lakes, i.e.* the Campanian lakes. Near one of these, Lake Avernus, was supposed to be an entrance to the lower world. **Aeaeae insula Circae**: Mons Circeius (now Monte Circello), a prominent cape in Latium, is said to have been once an island. In Homer (*Odyssey* X. 135), Odysseus tells how he came to "the Aeaean isle, where dwelt Circe, of the fair tresses."

387. **(ante) quam possis**: the subjunctive with *antequam*, of an action provided for: A. 551, c; B. 292, 1; G. 577, 1; H. 605, 1; H. & B. 507, 4, a.

388. **signa**: the oracle, here given, is fulfilled in VIII. 18 ff.

389. **tibi sollicito**: *by thee, at a time of distress; tibi*, dative of agent with *inventa*. **secreti fluminis**: *of a secluded stream, i.e.* a stream at a secluded point. The *flumen* is the Tiber.

390. **inventa iacebit**: *shall be found lying*. **sus**: a tone of quaintness is given by this monosyllabic ending; cf. note on *rex*, I. 65.

391. **triginta capitum fetus enixa**: *having been delivered of a litter of thirty young*. In the fulfilment of the prophecy, the 'thirty' indicates the number of years after which Ascanius would found Alba Longa (hence *alba*, *albi* in the next line).

394. **nec**: poetical for *neu*, since an imperative follows.

396. **has, hanc**: he points to the east coast of Italy.

397. **proxima**: attracted by the relative *quae*, but belonging in sense to *oram*.

398. **effuge**: emphatic position and pause. **moenia**: *cities*. **Grais**: cf. *tibi*, 389. Southern Italy was known as Magna Graecia.

399. **hic et**: *here too*.

401. **hic illa ducis**, etc.: *here is the famous town of the Meliboean captain, Philoctetes, tiny Petelia, strong in its wall*. Meliboea, in Thessaly, was the birthplace of Philoctetes, who, after the Trojan war, is said to have founded Petelia in Bruttium. Virgil alludes to its splendid resistance to Hannibal, when the rest of Bruttium submitted to him; *subnixa*, literally, *resting upon*.

403. **quin**: *moreover.* **steterint**: *(shall) have reached anchorage* future perfect.

405. **purpureo velare**, etc.: *veil thy hair, wrapped in purple robe.* It was a Roman custom to pray with covered head; *velare* is a passive imperative, with the force and construction of a middle.

406. **ne qua hostilis facies occurrat**: *that no hostile face may intrude.* In the performance of sacred rites, the Romans were anxious not to see or hear anything ill-omened. **in honore deum**: *in the worship of the gods.*

408. **hunc morem**: Virgil dignifies a feature of Roman ritual, by assigning to it an ancient origin.

409. **hac casti maneant**, etc.: *in this observance let thy children's children, god-fearing, stand fast; casti = pii in deos.*

410. **digressum**: *after thy departure* (*i.e.* from Italy), a participle.

411. **et angusti rarescent claustra Pelori**: *and the barriers of narrow Pelorus open out.* The reference is to the straits of Messina, where Italy and Sicily are nearest to each other. Pelorus is the headland on the Sicilian side. **rarescent**: at a distance there would seem to be no passage, but the straits open up as you approach.

412. **laeva tellus**: the land stretching to the left of the voyagers would be the east and south of Sicily. Aeneas is advised to avoid the straits, and circumnavigate (*longo circuitu*) Sicily. Alliteration emphasizes the exhortation.

413. **dextrum litus**: *i.e.* the shore of Italy.

414. **ruina**: *upheaval.* As is well known, the country on both sides of the straits of Messina is of volcanic origin.

415. **tantum aevi**, etc.: *such a vast change can length of time effect; aevi* is governed by *vetustas.* Virgil (as the *Georgics* prove) was intensely interested in the phenomena of nature.

416. **cum protinus utraque tellus una foret**: *when the two lands were an unbroken whole*, literally 'continuously one.' The *cum* clause is purely temporal, the subjunctive being due to indirect narration.

417. **venit medio vi pontus**: *the sea came between perforce; medio*, a dative, equivalent to *in medium*.

419. **litore diductas**: *with severed shores;* literally, *severed in respect to shore.* **angusto interluit aestu**: *parts with narrow tide-way.*

420. **Scylla, Charybdis**: Virgil here has in mind Homer's thrilling narrative in the *Odyssey* (XII. 73–126; 201–259). **implacata**: *insatiate.*

FIG. 49. SCYLLA.

421. **imo barathri ter gurgite**, etc.: *at (= from) the bottom of her seething chasm, thrice she sucks the vast waves into the abyss, and again casts them in turn upwards. ter, i.e.* thrice daily, according to Homer. **alternos**: a repetition of *rursus.*

424. **at Scyllam**, etc.: while Charybdis is a whirlpool, Scylla is a hideous monster.

425. **ora exsertantem**: in Homer, Scylla has six heads.

426. **prima hominis facies**: sc. *est, her form above is human; prima*, of the part first seen. **pulchro pectore virgo pube tenus**: *a fair-bosomed maiden down to the waist.*

427. **postrema immani corpore pistrix**: *below, she is a sea-dragon of monstrous form.* With *postrema* supply *facies.*

428. **delphinum caudas**, etc.: *with dolphins' tails joined to a belly of wolves. commissa* is a middle participle governing an accusative, literally 'having joined tails to,' etc. With this account compare Milton's description of Sin at the gates of Hell (*Paradise Lost* II. 650 ff.).

429. **praestat metas lustrare**: *'tis better to double the goal.* Cape Pachynus (round which the Trojans are to sail) is compared to the turning-posts in the Roman race-course.

430. **cessantem**: *though lingering, i.e.* in spite of the delay.

432. **caeruleis**: *sea-colored.*

433. **si . . . si . . . si**: emphatic anaphora. **Heleno**: for the third person, compare 380. **prudentia**: *foresight.*

435. **illud**: *this*, used, as often, of what follows. **pro omnibus unum**: *one thing instead of all; i.e.* equal to all the rest in importance. Note the use of the same word at the beginning and end of the line, a case of epanadiplosis.

437. **primum**: *above all.*

438. **Iunoni**: emphatic position and repetition. In later Rome Juno was held in high regard. **cane vota libens**: *joyfully chant vows.* Prayers and other religious formulae were in verse form, and expressed with musical utterance.

439. **supera**: *win over.* At present she is their great enemy. **sic denique victor**:

> 'and so, Trinacria overpast,
> Shalt thou be sped to Italy victorious at the last.' (*Morris.*)

442. **divinos lacus**: *haunted lakes;* cf. *inferni lacus*, 386, with note. **et Averna sonantia silvis**: *and Avernus with its rustling woods* (literally, *rustling with its woods*). Note the alliteration. As Avernus is one of the *lacus*, we have hendiadys here. *Averna* is the plural form of *Avernus;* cf. *Pergamus* and *Pergama.*

443. **insanam vatem**: *an inspired prophetess, i.e.* the famous Cumaean sibyl. **rupe sub ima**: *deep in a rocky cave.*

444. **foliis notas et nomina mandat**: *entrusts to leaves signs and symbols.* Note the alliterative phrase, suggestive of mystery. The *nomina* are not names, but words of hidden import. The leaves and bark of trees were the earliest writing materials, and in India palm-leaves are still used for this purpose.

446. **digerit in numerum**: *she arranges in order.*

448. **verum eadem**: *but these same leaves.* **verso tenuis cum cardine**, etc.: *when at the turning of the hinge* (*i.e.* at the opening of the door) *a light breeze has stirred them.*

449. **frondes**: *foliage.*

450. **cavo volitantia saxo**: *as they flutter in the rocky cave.* **prendere**: governs *eadem* (448).

451. **revocare situs**: *to restore their place.* **curat**: *takes trouble.*

452. **inconsulti abeunt**: *unanswered, men depart;* the answer has been given, but the leaves being disarranged, it cannot be recovered.

453. **hic tibi ne qua**, etc.: *here let no loss in delay be of such account in thine eyes; morae* is an appositional genitive with *dispendia; tibi* is an ethical dative; *fuerint* is a prohibitive subjunctive, the perfect tense being rarer and perhaps more peremptory than the present. A. 439, N. 1 & 2; B. 276; G. 263, 3, N.; H. 561, 2; H. & B. 501, 3, 2. *tanti* is a genitive of value.

454. **et vi cursus in altum vela vocet**: *and (though) the voyage urgently calls thy sails to the deep; cursus* is personified.

455. **sinus implere secundos**: *swell their folds to thy desire; secundos* is transferred poetically from the winds to the sails.

456. **quin adeas vatem**: *that thou wilt not visit the prophetess;* a negative clause of result. A. 559, N.; B. 284, 3; G. 554, N. 3; H. 294, II, 2; H. & B. 521, 2. **precibus oracula poscas**, etc.: *with prayers plead that she herself chant the oracles.* Some put a stop after *poscas*, 'plead for the oracles, (begging) that she chant (them) herself,' but this is harsh. The main point is to get the Sibyl to give a direct utterance, not to entrust her reply to leaves. *canat* represents *cane*, the imperative, in indirect speech.

457. **volens**: *graciously.*

459. **quo quemque modo fugias**, etc.: *how thou art to escape or endure each toil.* The subjunctives are deliberative, in an indirect question, representing the original *fugiam* and *feram.* Note *-que* (*ferasque*) = *aut.*

460. **expediet**: *will unfold.* **venerata**: in passive sense, *besought in reverence.*

461. **haec sunt quae**, etc.: *this it is, whereof by my voice thou mayst be warned, i.e.* this is all I can tell; *quae* is accusative, because *monere* (like *docere*) governs two accusatives in the active voice.

462. **vade age**: *now, go thy way.* **ingentem fer ad aethera**: *exalt in might unto heaven; ingentem,* proleptic.

Lines 463–471.

Helenus gives them Rich Gifts.

463. Note the impressiveness of the spondaic rhythm. Similar, too, are 466 and 467.

464. **auro gravia**, etc.: *of heavy gold;* literally, *heavy with gold.* The final *a* of *gravia* is irregularly long, by an archaism. **secto elephanto**: *of sawn ivory, i.e.* sawn into thin pieces for inlaying.

465. **imperat ferri**: this construction, though not the usual one, is found even in Caesar.

466. **ingens argentum**: *massive silver, i.e.* silver plate. **Dodonaeos lebetas**: *caldrons of Dodona.* These were said to have been wonderfully resonant. By using the epithet, Virgil indicates the received tradition that Helenus had settled at Dodona.

467. **consertam hamis auroque trilicem**: literally, *fastened together with hooks and trebly woven with gold, i.e.* it is a piece of chain-armor, interwoven with links of gold, in sets of three. Hendiadys.

468. **conum insignis galeae cristasque comantis**: *a brilliant pointed helmet and crested plumes.*

469. **arma Neoptolemi**: thus the armor of his foe falls to Aeneas. **sunt et sua dona parenti**: *my father, too, has suitable gifts.* For *sua*, cf. I. 461.

470. **duces**: *i.e.* pilots.

471. **remigium supplet**: *fills up our crews.* Note the alliteration in the line.

Lines 472–505.

THEY BID ONE ANOTHER AN AFFECTIONATE FAREWELL.

473. **Anchises**: he is still the *pater familias.* **fieret vento mora ne qua ferenti**: *that the favorable wind should meet no delay; vento,* a case of personification.

475. **coniugio Veneris dignate superbo**: *deemed worthy of a proud alliance with Venus; Veneris,* objective genitive; *dignate,* with passive sense.

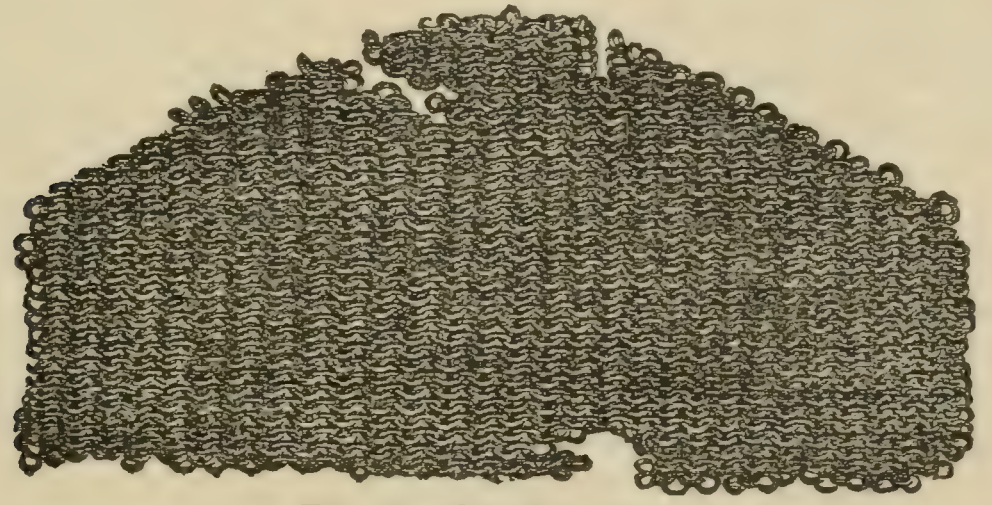


FIG. 50. CHAIN-ARMOR.

476. **bis erepte**: see note on *satis una superque,* etc., II. 642.

477. **ecce tibi,** etc.: *lo! before thee is the land of Ausonia; tibi,* ethical dative.

478. **hanc**: *i.e.* the nearer, eastern shore of Italy; the previous *hanc* means the whole land. **praeterlabare**: a jussive subjunctive combined directly with *necesse est,* which is usually followed by the fully developed substantive clause of *ut* with a subjunctive mood.

483. **picturatas auri subtemine vestes**: *robes figured with inwoven gold; i.e.* a kind of tapestry, while the *Phrygia chlamys* is embroidery.

484. **nec cedit honori**: *and fails not in courtesy* (*i.e.* she is "not weary in well-doing"); literally, *nor does she yield to the honor,* or

the work of honoring him. With *honore*, which some texts give for *honori*, the meaning is 'she yields not (to Helenus) in paying honor.'

486. **manuum quae monumenta mearum sint**: *to be memorials of my handiwork;* a relative clause of purpose.

487. **longum**: *abiding.*

489. **O mihi sola**, etc.: *O thou sole surviving image of my Astyanax;* the adverb *super* is here used in the sense of the adjective *superstes* or the clause *quae superes.*

490. **sic oculos**, etc.: *such was he in eyes*, etc. Note the pathetic repetition.

491. **pubesceret**: *would be growing into manhood;* sc. *si viveret*, a condition contrary to fact.

493. **vivite felices, quibus**, etc.: *farewell, ye whose own destiny is already achieved; est*, as indicative, emphasizes the fact; *sua* = *propria.* Helenus has found his destined country and can rest; not so Aeneas.

494. **alia ex aliis in fata**: *from fate to fate.*

498. **melioribus auspiciis et quae fuerit**, etc.: *under happier omens and to prove less open to the Greeks, i.e.* than the old Troy.

500. **vicina Thybridis**: *vicinus* usually governs a dative.

502. **cognatas urbes olim**, etc.: *hereafter our sister cities and allied peoples, in Epirus and Hesperia — both of these we shall make one Troy in spirit; Epiro* and *Hesperia* are locative ablatives; *utramque* for *utrasque* (*urbes*), by attraction.

503. **quibus idem**, etc.: *which have the same Dardanus for ancestor, and the same disastrous story.*

505. **nostros nepotes**: there is said to be a reference here to the founding of Nicopolis in Epirus by Augustus, who decreed that its inhabitants should be regarded as *cognati* to the Romans.

Lines 506–569.

ITALY, THE PROMISED LAND, AT LAST. THE CYCLOPES.

506. **iuxta**: preposition.

507. **iter Italiam**: *the road to Italy.* The verbal idea in *iter* accounts for *Italiam*, an accusative of limit of motion.

508. **ruit**: *sets.* **opaci**: *in darkness;* to be taken with the predicate. The line is from the *Odyssey* (III. 487 and elsewhere); cf. Tennyson:

"And the sun fell, and all the land was dark." (*Dora.*)

509. **sternimur optatae gremio telluris**, etc.: *we fling our. selves down near the shore on the bosom of the land we have chosen;* for the sense of *optatae*, cf. *pars optare locum tecto* (I. 425), and *optatae urbis* (III. 132).

510. **sortiti remos**: this is done, to be in readiness for an early start.

511. **corpora curamus**: *we refresh ourselves.*

512. **orbem medium**: *the middle of her course.* **Nox Horis acta**: *Night driven by the Hours.* The *Horae* (personified hours) are conceived to be the charioteers of the horses of Night.

513. **haud segnis**: *ever active.*

516. The verse is repeated from I. 744.

517. **armatum auro**: referring to the bright stars in the belt and sword of Orion. The line is spondaic.

518. **cuncta constare**: *that all is settled, i.e.* the weather is favorable.

519. **clarum signum**: *i.e.* with a trumpet. **castra movemus**: metaphorical for *we set out.*

520. **velorum alas**: *the wings of our sails, i.e.* the sails are the ships' wings; *velorum* is an appositional genitive.

523. **Italiam**: the promised land at last. Note the emphatic position and the artistic repetition, in imitation of the threefold shout of joy.

525. **cratera corona induit**: cf. I. 724 and note.

529. **ferte viam vento facilem et spirate secundi**: note the beautiful effect of alternate dactyls and spondees, combined with the alliteration of *f, v, s*:

"Make our way easy with the wind, breathe on us kindly breath."
(Morris.)

530. **portus patescit propior**: *a haven opens as we draw near;* literally, *opens nearer* (*at hand*). The spondaic rhythm indicates

earnest expectation, which is emphasized by alliteration. The *portus* is probably *Portus Veneris* in Calabria.

531. **in Arce Minervae**: near the Portus Veneris was *Castrum Minervae*, here called *Arx Minervae*.

532. **proras torquent**: *i.e.* after lowering the sails they row to shore.

533. **ab Euroo fluctu curvatus in arcum**: *bent bowlike by the eastern surge; fluctus* is personified, hence the use of the preposition *ab*.

534. **obiectae cautes**: *jutting reefs.* **salsa spumant adspargine**: alliteration, suggestive of sound.

535. **ipse**: *i.e.* the *portus.* **latet**: *i.e.* to one at a distance; cf. *patescit*, 530. **gemino demittunt bracchia muro turriti scopuli**: *towering crags let down arms like twin walls; i.e.* on either side of the entrance is a lofty crag, from which a wall of rock slopes seaward, forming a double breakwater; *gemino muro* is a modal ablative.

536. **refugit**: *stands back;* literally, *recedes, i.e.* from the spectator, who, on approaching, finds that it is not as near the open sea as it seemed when viewed from a distance.

537. **primum omen**: *i.e.* the first on Italian soil; *omen*, in apposition with *equos.* The horse has already been ominous of war, viz. in I. 444.

538. **candore nivali**: "in a triumph the chariot of the victorious general was drawn by four white horses" (Page). The war foreseen by Anchises will therefore end in triumph.

539. **terra hospita**: *thou land of our reception;* cf. the use of *hospita* in 377.

540. **bello**: dative of purpose. The emphatic repetition (*bellum, bello, bellum*) and jingling assonance (*armantur, armenta minantur*) are intended to accord with the oracular tone.

541. **idem**: plural. Virgil does not use *iidem.* **olim**: *at times.* **curru**: dative. **sueti**: sc *sunt, are wont.*

542. **frena iugo concordia ferre**: *under the yoke bear the bit in concord; iugo*, modal ablative; *concordia*, transferred epithet, belonging properly to *quadrupedes.*

543. **et pacis**: *of peace too*, as well as of war.

544. **prima accepit**: the place (Castrum Minervae) was dedicated to her.

545. **capita velamur**: *veil our heads; velamur* is a middle voice. **Phrygio amictu**: cf. 405.

546. **praeceptis**: causal ablative. **maxima**: *most urgent;* the word belongs in sense to *praeceptis.*

547. **adolemus honores**: *we offer burnt offerings.*

548. **ordine** = *rite.*

549. **cornua velatarum obvertimus antemnarum**: *we point windward the horns* (= *ends*) *of our sail-clad yards;* the *cornua* are the sharp ends of the *antemnae,* or yards, to which the sails are attached; *obvertere* means to turn so as to face something, and here we can supply *vento.* The peculiar line of four words with the spondaic fifth foot is expressive of the labor involved in thus preparing to renew the voyage.

551. **hinc**: temporal. **Herculei**: *city of Hercules.* Half a hundred towns on Mediterranean shores derived their name from Hercules. The common tradition made Taras, a son of Neptune, the founder of Tarentum, but Hercules was also associated with the place, and the town founded by Tarentum, on the other side of its own gulf, was called Heraclea.

552. **diva Lacinia**: *i.e.* the temple of Juno on the Lacinian promontory. **contra**: *i.e.* on the other side of the gulf of Tarentum.

554. **e fluctu**: *rising from the waves.*

556. **audimus longe**: *we hear from afar.* **fractas ad litora voces**: *breakers on the shores.*

557. **exsultant vada**: *the shoals dash up;* the thought is amplified in the second half of the line.

558. **haec illa Charybdis**: *this is that Charybdis, i.e.* of which Helenus told us; cf. 420 ff.

560. **eripite**: sc. *vos, save yourselves.*

561. **haud minus ac iussi**: cf. *haud secus ac iussi,* 236. **rudentem proram**: *the gurgling prow,* referring to the noise of the water at the prow, as the ship's course is suddenly changed.

562. **laevas, laevam**: emphatic repetition, corresponding to the directions given in 412. With *laevam* supply *manum.*

563. **ventis**: *i.e.* with sails.

564. **curvato gurgite**: *on the arched wave.* **idem**: *also;* nominative plural.

565. **subducta unda**: *as the wave is drawn from beneath.* **ad Manis imos**: *to the depths of Hell;* hyperbole. Cf. *Psalms* cvii. 26: "They mount up to the heaven, they go down again to the depths."

567. **rorantia astra**: *the dripping stars; i.e.* on the crest of the waves they see the stars through a veil of spray.

568. **cum sole**: *at sunset.*

Lines 570–587.

A Night of Terror near Mount Aetna.

570. **ab accessu ventorum immotus**: *secure from the approach of winds.* **ingens ipse**: *spacious in itself; i.e.* the proximity of Aetna is its only drawback.

571. **ruinis**: *eruptions.*

573. **turbine piceo**: *with pitch-black eddy.*

575. **scopulos avolsaque viscera montis**: *rocks, the uptorn entrails of the mountain.* The *-que* is explanatory.

576. **erigit eructans**: *violently vomits forth.* Note the intentional assonance. **sub auras cum gemitu glomerat**: *whirls skyward with a roar.*

578. **Enceladi**: Longfellow's *Enceladus* should be consulted.

579. **mole hac**: *i.e.* Aetna. **ingentem insuper impositam**: note the repetition of *in.*

580. **ruptis flammam exspirare caminis**: *from her burst furnaces breathes forth flame.* The *camini* are the fresh craters which appear, from time to time, on the mountain's sides. The poet conceives the volcanic fires as coming from the smitten body of Enceladus. Milton's description is less imaginative:

> "the shattered side
> Of thundering Aetna, whose combustible
> And fuelled entrails, thence conceiving fire,
> Sublimed with mineral fury, aid the winds

And leave a singèd bottom all involved
With stench and smoke."
(*Paradise Lost*, I. 232 ff.)

581. **intremere omnem murmure Trinacriam**: the expression is onomatopoetic. Morris renders: "all the shore Trinacrian trembleth murmuring."

583. **monstra**: *horrors, i.e.* the mysterious noises.

585. **nec lucidus aethra siderea polus**: *nor was heaven bright with starry light.* This idea is an enlargement of the first.

Lines 588–654.

Achaemenides and the Cyclopes.

588. **primo Eoo**: *at the earliest dawn.*

589. **umentem umbram**: *the dewy shades, i.e.* of night; cf. *nox umida*, II. 8.

590. **macie confecta suprema**: *outworn with extreme hunger.*

591. **nova**: *strange.* **miseranda cultu**: *wretchedly clad; miseranda* agrees with *forma*, though belonging in sense to *viri.*

593. **immissa**: *unshorn.*

594. **cetera Graius**: *in all else a Greek; cetera*, an accusative of specification.

595 **et** = *et quidem.* The fact here mentioned must have been learned later.

599. **testor**: sc. *vos.*

600. **hoc caeli spirabile lumen**: *this lightsome air we breathe; caeli lumen* implies both light and air.

601. **tollite me**: *take me up.* **quascumque terras**: *to any lands whatever.*

602. **scio**: Virgil allows the *o* to be short in *scio* and *nescio*, according to colloquial usage. **classibus** = *navibus.*

603. **Iliacos petiisse Penatis**: *assailed the gods of Troy.*

606. **pereo, hominum**: note the hiatus. This, as well as the dactylic rhythm, emphasizes the earnestness of the appeal.

607. **et genua amplexus**, etc.: *clasping our knees and grovelling as he clung to them.* **genibus**: dative with *haerebat.* **volutans**: sc. *se.*

608. **qui sit**: *qui* is here equivalent to *quis*. For this verse and the next, cf. II. 74, 75.

609. **deinde**: with *hortamur* understood.

611. **praesenti pignore**: the *present pledge* (viz. the offered hand) is an earnest of further help.

613. **infelicis**: he suffered much in his return from Troy.

614. **nomine Achaemenides**: the name suggests *Achaeus*, yet has a Persian rather than Greek ring. For the story, Virgil does not seem to be dependent on any predecessor. Its introduction enables the poet not merely to connect one of Homer's most famous stories (*Odyssey* IX.) with the journey of Aeneas, but also to illustrate vividly the humanity of the Trojans, who, though already ruined by their compassion for Sinon, again take pity on a Greek in distress. **genitore Adamasto paupere**: a causal ablative absolute.

615. **mansisset utinam fortuna**: *i.e.* would that I had never tried to improve my fortune!

616. **limina**: sc. *Cyclopis* from the next line.

618. **sanie dapibusque cruentis**: ablative of quality.

619. **intus opaca, ingens**: note the asyndeton, and the brief, pointed utterances. **ipse**: *the master*. **alta pulsat sidera**: the hyperbole is natural enough on the lips of the terror-stricken wretch.

620. **di, talem**, etc.: note the accumulation of dental sounds.

621. **nec visu facilis**, etc.: *in aspect forbidding, in speech to be accosted by none; visu* and *dictu* are supines used as ablatives of specification.

623. **duo de numero cum corpora nostro**: the triple alliteration (*d, n, c*) emphasizes the horror.

624. **prensa frangeret**: *seized and crushed*. **manu magna medio**: another case of alliteration; cf. also 625, 627. **resupinus**: *lying back*. So strong is the monster that he does not need even to rise.

628. **haud impune quidem**: *yet not unavenged*.

629. **oblitusve sui est**: *forgot himself*, *i.e.* forgot his accustomed cunning.

630. **simul** = *simul ac: as soon as.*

631. **cervicem inflexam posuit**: *rested his drooping neck.*

634. **sortiti vices**: *having cast lots for our parts, i.e.* the parts we were to play. **circum fundimur**: cf. II. 383.

635. **lumen**: *the eye.*

636. **solum**: translate with *lumen.* **latebat**: *was deep-set.*

637. **Argolici clipei**, etc.: both the shield and the sun are "large, round, and glaring" (Henry). For *instar*, cf. II. 15.

639. **sed fugite**, etc.: note the accelerated rhythm.

640. **rumpite**: implying more haste than *solvite;* translate by *pluck.*

641. **nam qualis quantusque**, etc.: *for in shape and size like Polyphemus, who pens his flocks . . . a hundred other Cyclopes dwell,* etc.; literally, *of what sort and size Polyphemus pens his flocks, of such sort and size* (understand *tales tantique*).

643. **volgo** = *passim: all about.*

645. **tertia**: with adverbial sense, *for the third time;* nearly three months have run.

646. **cum vitam traho**: *from the time that I began to drag out; cum = ex quo; traho,* the present, is used because the action is still in progress.

647. **ab rupe**: to be taken with *prospicio.* The Greek mounts a rock to scan the sea (cf. 651).

648. The rhythm suggests the *sonitus pedum.*

650. **dant**: sc. *mihi.* **pascunt**: sc. *me.* **volsis radicibus**: *with their uptorn roots.*

651. **primum**: *for the first time.* The ships of Aeneas are the first that have appeared to his anxious gaze.

652. **huic me**, etc.: *to it, whatever it should prove to be, I surrendered myself; fuisset,* in virtual oblique narration, represents an original *fuerit* (future perfect indicative); the verb *addicere* suggests the formal handing over, under Roman law, of the insolvent debtor to the creditor.

654. **vos animam hanc**, etc.: *do you rather take away this life of mine by any death whatever; i.e.* rather than let me die at the hands of the Cyclopes.

Lines 655–691.

Appearance of Polyphemus. The Trojans Escape.

656. **ipsum**: *the giant himself.* **vasta se mole moventem**: *moving his mighty bulk; vasta mole* is ablative of quality with *se.* Note the assonance in *mole moventem.*

658. **monstrum horrendum**, etc.: this remarkable line, with its spondaic rhythm, asyndeton, triple elision, and accumulated *m* and *n* sounds, is a good example of the adaptation of sound to sense, expressive as it is of the slow halting steps of the blinded giant. It has been imported almost bodily into English verse by Browning (*Waring*, I. 4).

> "As long I dwell on some stupendous
> And tremendous (Heaven defend us!)
> Monstr' — inform' — ingens — horrend — ous
> Demoniaco — seraphic
> Penman's latest piece of graphic."

659. **trunca manu pinus regit**: *in his hand a lopped pine guides (him); manu* is an ablative of means with *regit.*

660. **ea sola voluptas**: *that is his only pleasure; ea* by attraction. Virgil can be sympathetic even with the Cyclopes. The assonance (*sola solamen*) harmonizes with the tenderness of tone.

663. **inde**: *therefrom, i.e.* from the sea; sc. *aqua.*

664. **gemitu** = *cum gemitu.* **aequor medium**: *the open sea.*

666. **nos procul**, etc.: note the appropriate dactylic rhythm of this line. **celerare**: historical infinitive.

667. **sic merito**: *so deserving, i.e.* who deserved to be taken with us.

669. **ad sonitum vocis**: *toward the noise of the dipping oars; vox* can be used of any sound; cf. 556. Note the double alliteration in the line.

670. **verum ubi nulla**, etc.: literally, *but when no power is given him to grasp us with his hand;* i.e. *but when in no way can he lay hands on us.*

671. **nec potis**: sc. *est, and (when) he cannot*, etc. **fluctus aequare**: the waves carry them away faster than he can follow.

672. **quo**: *whereat.*

673. **penitus**: *far within, i.e.* in the interior, away from the coast.

676. **ruit, complent**: a change of number as in *ruit . . . certant*, II. 64, where see note.

677. **lumine torvo**: *with glaring eye;* effective use of the singular. The Cyclopes are the one-eyed brotherhood.

678. **caelo**: dative after a verb of motion, for *in caelum.*

679. **quales cum vertice celso**, etc.: *even as when on a mountain top lofty oaks . . . stand in mass (con-).* The perfect, like the Greek aorist, is often used in comparisons instead of the present. For the quantity *constitĕrunt*, cf. *stetĕrunt*, II. 774 and note. This is the only simile in the third book.

681. **Iovis, Dianae**: the oak was sacred to Jupiter, the cypress to Diana.

682. **praecipites metus acer agit**, etc.: *in headlong speed, sharp fear drives us to fling out our sheets for any course; praecipites* agrees with *nos* understood.

683. **ventis**: instrumental ablative.

684–6. **contra iussa monent**, etc.: *on the other hand, the commands of Helenus warn the crews not to hold on their course between Scylla and Charybdis — either way within a slight remove from death. We resolve to sail back again. contra* is adverbial; *inter* is a case of anastrophe; *viam* is in apposition to *Scyllam* and *Charybdim;* in *leti discrimine parvo* the ablative is one of quality, *discrimen leti* being 'that which divides from death'; *ni* is used for *ne;* the subject of *teneant* is either *nautae* or *naves.*

The general meaning is that, yielding to the favoring winds (683), they are carried north toward the straits between Scylla and Charybdis. They therefore decide on retracing their course eastward, but a north wind, springing up, takes them south along the Sicilian coast. The passage is very questionable, and would probably have been altered by Virgil on a revision of the poem.

688. **vivo ostia saxo Pantagiae**: *the mouth of the Pantagias (a*

harbor) *of natural rock; i.e.* there is a natural breakwater or harbor at the river's mouth.

689. **iacentem**: *low-lying.*

690. **talia**: *such places.* **relegens retrorsus**: *as he retraced again;* a case of pleonasm. **errata**: used passively, though *errare* is intransitive.

Lines 692–715.

Death of Anchises.

692. **sinu**: dative. Here at a later time was founded Syracuse.

693. **Plemyrium undosum**: the epithet suggests the meaning of the proper name, which comes from πλημμυρίς, *flood-tide.* **priores**: *men of old, i.e.* from the point of view of Virgil's day.

695. **occultas egisse vias**: *forced a secret course.* Shelley's poem *Arethusa* tells the story here referred to. **qui nunc ore tuo,** etc.: *and now at thy fountain he is mingled,* etc.; *ore* is a local ablative.

Fig. 51. Arethusa.

697. **iussi**: probably by Anchises, the Trojan head. **numina magna**: an indirect reference to the future greatness of the place.

698. **stagnantis Helori**: Helorus means 'the marshy place' (ἕλος); cf. 693.

700. **fatis numquam,** etc.: *which by fate was never to be disturbed.* There is here an allusion to an oracle, which forbade the inhabitants to drain a marsh near the city. However, they did drain it, whereupon their enemies crossed the dry land thus formed and captured the city.

702. **immanis**: *impetuous,* with *fluvii.* **Gelā**: a nominative case, with Greek quantity.

703. **arduus Acragas**: the name comes from ἄκρος = *arduus;* cf. 693, 698.

704. **magnanimum**: *noble,* a genitive plural. **quondam**: again from Virgil's own point of view.

706. **dura**: *dangerous.* **lego**: *skirt.* **saxis**: causal ablative.

707. **inlaetabilis**: explained in 709 ff. Its application to *ora* is an instance of what Ruskin calls 'pathetic fallacy' (*i.e.* the transfer of human moods to inanimate nature).

711. **nequiquam**: because he has not reached the promised land.

715. **vestris deus appulit oris**: as told in Book I. The expression *deus appulit* etc., is a sort of pious admission that whatever comes to man, good or bad, comes from the gods.

Lines 716–718.

AENEAS BRINGS HIS STORY TO AN END.

717. **fata renarrabat divum**: *recounted the story of heaven-sent fates; re-* as in *referre*, not of narrating again, but of living through again in the narration.

718. **conticuit**, etc.: *at last he ceased, and here, making an end, rested.* The apparent tautology gives an effective close to the long and exciting narrative. Virgil here has in mind the beginning of the thirteenth book of the *Odyssey:*

> "He ceased; the whole assembly silent sat
> Charmed into ecstasy with his discourse
> Throughout the twilight hall."

QUESTIONS ON BOOK III.

What was Virgil's model for this part of his work? How many books of the *Odyssey* are devoted to the wanderings of Odysseus (Ulysses)? How long a time is spent by Odysseus and Aeneas, respectively, in their wanderings? How do these two epic heroes differ in characterization? What lines in Book I. may be considered as introductory to later books? What lines of Book II. introduce the narrative of the wanderings? Is there any inconsistency between Book III. and the other books of the *Aeneid?* How may such an inconsistency be explained? What gives unity to the

story of Book III.? What different stages are there in its narrative? What god is most prominent in this book? Is there any significance in his prominence? How many landings did Aeneas make before he reached the valley of the Tiber? Where did he remain the longest time? Where the shortest? Did any ancient towns indicate, in their names, some connection with Aeneas? Which was the longest voyage in the wanderings? Which the shortest? How many landings were made on islands? How has Crete come into special prominence in recent years? How many vessels did Aeneas have and where were they built? What part of the wanderings was due to a wrong interpretation of an oracle? How did the error occur? Where was the abode of the Harpies? When and how is the prophecy of Celaeno fulfilled? Why does Virgil introduce the games at Actium? When was the battle of Actium fought? How old was Virgil at that time? Had he published any of his poetry then? What was the relationship between Andromache and Ascanius? When and how is the prophecy of Helenus (389 ff.) fulfilled? Where did Aeneas cross from Greece to Italy? How many miles is this? Compare Virgil with Homer in regard to the Cyclops story. Point out other distinct reminiscences of Homer's narrative in this book. How does Virgil use the story of Achaemenides to illustrate Trojan virtue? Which passage of this book is most pathetic? How many formal similes are there in the book? How many spondaic lines? Point them out. Find five cases each of masculine and feminine caesurae. Quote the line describing Polyphemus, and show how Browning has used it. How does Milton's description of Aetna differ from Virgil's? Who was Savonarola? What passage in this book had great influence upon his career? What passage is used by Dante, and how is the meaning of the original altered?

BOOK IV.

THE TRAGEDY OF DIDO.

Lines 1–30.

Dido's Confession of Love.

1. **At**: thus we pass from the peaceful close of Book III. to a scene of mental distraction. The poet resumes the narrative of Book I. **regina gravi saucia cura**: *the queen, smitten with a grievous love-pang; cura* is often used for *love* or its effects. Note the artistic word-order; chiasmus.

2. **venis**: instrumental ablative; *with her veins*, i.e. *with her heart's blood*. **caeco**: *unseen*.

3. **multa, multus**: translate as adverbs, *oft, oft* (Page). **virtus**: *valor*.

4. **gentis honos**: *his glorious stock*.

6. **postera Phoebea lustrabat lampade**, etc.: *the morrow's dawn was lighting the earth with the lamp of Phoebus, i.e.* with the sun; cf. III. 637.

7. **umentemque**, etc.: the same line in III. 589, where see note.

8. **male sana** = *insana;* cf. *male fida*, II. 23, and *male amicum*, II. 735.

9. **me suspensam terrent**: *thrill me with fears;* for *suspensam*, cf. II. 729.

11. **quem sese ore ferens**, etc.: *how noble his mien! how brave his heart and feats of arms!* literally, *bearing himself what a one in appearance*, etc.! *quem* is in predicate apposition with *sese; forti pectore* is ablative of quality; with *armis* supply *fortibus*.

12. **nec vana fides**: *nor is assurance vain, i.e.* groundless. **genus**: *offspring*, the word being here used of one person.

13. **degeneres animos**, etc.: *'tis fear that proves souls base-born*, and Aeneas shows no fear.

14. **exhausta**: *long endured*.

15. **si mihi non animo**, etc.: *if in my mind were not planted*,

fixed and immovable, the purpose to ally myself with no one in the bonds of wedlock; ne vellem, because of the idea of purpose in *sederet*.

17. **postquam**: *since*. **deceptam fefellit** = *decepit* (*me*) *et fefellit*.

18. **si non pertaesum**, etc.: sc. *me, had I not been utterly weary of the bridal torch and chamber;* both the torch, which was carried in the wedding procession, and the bridal chamber, are often used by metonymy of marriage itself. For the syntax, see A. 354, b; B. 209; G. 377; H. 457, 5; H. & B. 352, 1.

19. **potui succumbere**: *I might have yielded;* an indicative in the apodosis of a contrary to fact condition. A. 517, c; B. 304, 3; G. 597, R. 3; H. 583 and 525, 1; H. & B. 582, 3 *a*. **culpae**: *sin, i.e.* that of loving Aeneas, after vowing fidelity to Sychaeus.

20. **post fata**: *since the death.*

21. **et sparsos fraterna caede Penatis**: *and our home was shattered by a brother's murder.* Sychaeus, her husband, was murdered by his brother-in-law, Pygmalion, as explained in I. 348 ff.

22. **hic**: Aeneas. **labantem**: *wavering;* a case of prolepsis.

24. **sed mihi**, etc.: *but rather, I would pray, may either earth yawn for me to its depths, or*, etc.; *optem* is a potential subjunctive; *dehiscat* is an optative subjunctive in parataxis with *optem;* A. 442, b; B. 296, 1, *a*; G. 546, R. 2; H. 558, 4; H. & B. 511, 2.

27. **ante, Pudor, quam**, etc.: *before, O Shame, I violate thee, ante* repeats *prius* (24). According to the highest Roman ideals, women could marry only once (*univirae*). Only such, for example, could sacrifice to Pudicitia.

28. **amores**; *affections.*

(In this opening paragraph, alliteration is frequent; cf. 2, 3, 6, 8, 10, 16, 18, 23.

The dactyls of 13 indicate mental excitement, while the spondees of 14 are expressive of wonder. Note the effect of the pause after *impulit*, 23, and *abstulit*, 29.)

Lines 31–53.

Anna's Counsel.

31. **luce**: *than light of life.* **sorori**: dative of agent; more effective than *mihi*.

32. **solane perpetua**, etc.: *wilt thou, lonely and sad, pine away all thy youth long?* The idea of duration of time is here expressed by the ablative, on which see A. 424, b; B. 231, 1; G. 393, R. 2; H. 486; H. & B. 440.

33. **Veneris**: with *praemia*. **noris** = *noveris*.

34. **id cinerem**, etc.: *dost thou think that the ashes or shades of the buried care for that?* viz., whether one marries or not.

35. **esto; aegram**, etc.: *grant that heretofore no wooers have moved thy sorrow; esto* (*be it so*) refers to the words following, but has no grammatical connection with them. *aegram*, with *te* understood.

36. **Libyae**: locative. **Tyro**: a locative ablative. **despectus**: sc. *est*.

37. **triumphis dives**: *rich in triumphs, i.e.* victorious in war.

38. **placito amori**: *with a pleasing love; placito* has an active sense. *pugnare* governs a dative, on the analogy of verbs of contending in Greek; see A. 368, a; B. 358, 3; G. 346, N. 6; H. 428, 3; H. & B. 363, 2, c.

39. **nec venit in mentem**: sc. *tibi; and does it not occur to thee?*

40. **hinc . . . hinc**: *on this side . . . on that.* **genus insuperabile bello**: cf. *genus intractabile bello*, I. 339.

42. **deserta siti**: *deserted by reason of drought.*

43. **Tyro**: *from Tyre.*

44. **germani**: Pygmalion.

46. **hunc cursum**: *their course hither.*

48. **coniugio tali**: causal ablative.

49. **quantis rebus** = *quantâ fortunâ.*

50. **veniam**: *favor.* **sacris litatis**: *when sacrifice has been duly offered; litare* is here transitive. Dido is to propitiate the gods, because of the ill-omened dreams (cf. 9).

51. **indulge**: *give the rein to.*

52. **dum desaevit hiems**: *while winter rages fiercely; de-* is intensive. **aquosus**: because Orion brings rain.

53. **quassatae**: sc. *sunt, are shattered*, and therefore are in need of repairs. **non tractabile** = *intractabile.*

(In 35, the spondaic rhythm harmonizes with the reflection upon former days of grief. On the other hand, the accelerated rhythm

accords with the tone of hopefulness in 45, and of earnest entreaty in 50.)

Lines 54–89.

Dido yields to Passion.

54. **incensum**: (*already*) *kindled.*

55. **spemque dedit**, etc.: by removing her scruples, Anna encouraged Dido to indulge her love for Aeneas. **solvitque pudorem**: *and loosed the bonds of Shame. Pudor*, as seen in 27, had kept Dido's feelings and actions in restraint; but yielding to Anna's advice, the queen now casts aside her scruples and actively sues for the love of Aeneas.

56. **delubra adeunt**: sc. *Dido et Anna.* **per aras**: *from altar to altar.*

57. **de more**: with both *mactant* and *lectas.*

58. **legiferae Cereri**, etc.: Ceres, Apollo, and Bacchus were all associated with marriage-rites; *legiferae* is a translation of θεσμοφόρος, an epithet applied in Greek literature to Demeter (Ceres) and Dionysus (Bacchus) as agents of civilization, and to Apollo, as the civilizing god *par excellence.* A Roman proverb runs thus: *sine Cerere et Libero friget Venus.*

59. **cui vincla iugalia curae**: *who has wedlock bonds in care.* With *vincla* supply *sunt.* Juno (called *pronuba*, 166) presided over marriage, and was also the patron goddess of Carthage.

62. **ante ora deum**: the gods are themselves present in their statues. **spatiatur**: the word implies the stately movements of religious ritual.

63. **instaurat**: *solemnizes.* **donis**: *with offerings.*

64. **pectoribūs**: the final syllable lengthened. An archaism. **inhians**: *poring over.* **spirantia**: (*still*) *quivering.* In augury, the entrails were examined before the victim was quite lifeless.

65. **heu vatum ignarae mentes**: *ah, ignorant minds of seers!* The seers do not know (cf. *tacitum*, 67) that the love-passion has taken hold of Dido, and that in her condition neither vows nor visits to the shrines can be of any avail. **quid**: an inner accusative with *iuvant.* **furentem**: *one wild with love.*

66. **est**: from *edo*, not *sum*. **mollis**: *tender;* with *medullas*.

67. **sub pectore**: *deep in her breast.*

69. **coniecta sagitta**: ablative absolute. Translate, however, *smitten by an arrow.*

70. **quam procul incautam**, etc.: *which, all unwary, amid the Cretan woods, a shepherd hunting with darts has pierced from afar, and left (in the wound) the winged steel, unknowing.* In strict grammar, we should supply *in qua* with *liquit*. For the comparison, cf. Cowper, when speaking of himself:

> "I was a stricken deer that left the herd
> Long since. With many an arrow deep infixed
> My panting side was charged, when I withdrew
> To seek a tranquil death in distant shades."
>
> (*Task*, III. 108 ff.)

72. **nescius**: note the emphasis thrown upon this word, implying that Aeneas is thus far ignorant of the passion he has inspired.

74. **media per moenia**: *through the city's midst.*

75. **urbem paratam**: cf. *sedesque paratas*, I. 557, and the well-known verse *O fortunati, quorum iam moenia surgunt!* (I. 437). Dido thus tempts Aeneas to stay in Carthage.

76. **resistit**: her faltering speech is a sign of love.

77. **eadem**: take with *convivia, that same banquet, i.e.* one like that which made such an impression on her. This is much more forcible than to make it *she also.*

79. **pendet ab ore**: *hangs on his lips*, or *words.*

80. **digressi**: sc. *sunt*, the subject being *omnes*, or *convivae* (*guests*) understood. **lumenque obscura**, etc.: *and in turn the dim moon sinks her light; vicissim*, as the sun before it (*labente die*, 77).

82. **domo vacua**: *in the empty hall.* **stratis relictis**: *the couch which he has left.*

83. **absens absentem**: a favorite mode of securing emphasis in Latin and Greek poetry; "she apart from him that is apart" (Morris); "though sundered each from each" (Rhoades). **auditque videtque**: note the polysyndeton.

84. **Ascanium**: Virgil tells us nothing about his return from Idalium (I. 691 ff.). **genitoris imagine capta**: *captivated by his father's look.*

85. **infandum si fallere possit amorem**: *if so be she may beguile (evade) her terrible passion.* For the construction, see note on *Anthea si quem videat*, I. 181; *infandum* (as in II. 3) is properly 'too awful to be told.' Dido tries to satisfy her passion for Aeneas by fondling Ascanius, who is the image of his father.

87. **portus**: with *parant.* **bello tuta**: *for safety in war; tuta* here means *affording safety.*

88. **pendent**: literally, *are suspended;* i.e. *stand idle.* **minae murorum ingentes**: literally, "*mighty threatenings of the walls*" (Morris), *i.e. huge threatening walls.*

89. **aequata machina caelo**: *the engine towering up to heaven.* The machine was probably a derrick.

(In 57, the spondaic rhythm accords with the idea of solemn sacrifice; in 65, with the tone of serious reflection; in 86 and 87, with the expression of grave concern to the state. Note the emphasis secured by the pause after *nescius* (72), *incubat* (83), and *detinet* (85). Assonance and alliteration are very common.)

Lines 90–104.

Juno's Plan.

90. **quam**: referring to Dido. **tali peste teneri**: *held fast in such a fatal passion.* The *pestis* is her infatuation.

91. **nec famam obstare furori**: *and that her good name is no bar to her frenzy; i.e.* she cares not what people may say or think of her.

93. **egregiam vero**: ironical. **refertis**: *win.*

94. **numen**: *power divine*, explained by the next line. Though most texts read *nomen*, there is hardly any authority for the word.

96. **nec me adeo fallit**: *nor indeed am I blind to the fact; adeo* here emphasizes the whole statement, not merely *me.* **veritam te**, etc.: *that, in thy fear of our city, thou hast held in suspicion*, etc.; *te habuisse* is the subject of *fallit.*

98. **modus**: *limit, end.* **quo certamine tanto**: literally, *to what end with all this strife (do we go)?* We must supply *tendimus* or a similar word. The ablative is modal.

100. **exercemus**: *effect.*

101. **ardet amans** = *ardet amore.* **per ossa**: cf. I. 660 and note.

102. **communem**: *in common;* used predicatively. **paribus auspiciis**: *with equal authority: auspicia* is used by metonymy for *imperium,* because in time of war the commander-in-chief regularly took the auspices.

103. **liceat**, etc.: *let her serve a Phrygian husband.* With *liceat* supply *ei* (i.e. *Didoni*).

104. **dotalisque**, etc.: *and let her yield her Tyrians to thy hand as dowry.* The Carthaginians will come under the power of Venus, if her son, Aeneas, marries their queen. They will be, as it were, the *dot* which the wife brings to her husband.

(Alliteration is frequent in this paragraph; *e.g.* 90, 91, 94, 95, 99, 101, 102. The diaeresis in 98 (after *modus*) is expressive of vehemence.)

Lines 105–128.

VENUS GIVES CONSENT.

105. **olli**: archaic form for *illi,* used as in I. 254. **simulata mente**: *with feigned purpose.* The reply of Venus is guarded, because (*enim*) she knew that Juno was insincere.

106. **quo** = *ut.* **regnum Italiae**: *i.e.* the empire to be established in Italy.

107. **talia**: *such terms.*

109. **si modo**, etc.: *if only fortune should favor the fulfilment of thy plan.* The condition, equivalent to a wish, is very loosely connected with *quis abnuat aut malit,* a question which implies some such idea as 'and I should be content.'

110. **sed fatis incerta feror si**: *but by reason of the fates I drift, uncertain whether,* etc. Here *si* introduces an indirect question; cf. note on I. 181.

115. **mecum erit**: *shall rest with me.* **quod instat**: *the present need.*

116. **confieri**: the more common form is *confici*. **paucis**: *briefly*.

117. **venatum**: with *ire*.

120. **his**: *on them*.

121. **dum trepidant alae**: *while the hunters ride to and fro*. The *alae* are the beaters, who, from either side, drive the game toward Aeneas and Dido. They are analogous to the cavalry of an army, which were placed on the wings (*alae*). **saltus indagine cingunt**: *gird the glades with a circle of nets*. The nets were used to stop up the exits from the woods. Ancient hunting was different from modern.

125. **adero**: *i.e.* as the goddess of marriage.

126. **conubio iungam**, etc.: the line is repeated from I. 73, in Juno's speech to Aeolus.

127. **hic hymenaeus erit**: *this will be their bridal; hic* is attracted into the gender of *hymenaeus*. **non adversata petenti**: *not opposing her request; petenti* agrees with *ei* understood.

128. **dolis repertis**: ablative absolute. Venus, seeing through Juno's schemes, is amused, because she knows that they can succeed only temporarily.

(Note the contrast between the impressive spondees of 124 and the dactyls of 125, indicating a lively interest in the scene. Dactyls continue prominent through the rest of the passage, and in the final verse are emphasized by double alliteration, *adnuit atque . . . risit Cytherea repertis*.)

Lines 129–160.

THE HUNT.

130. **iubare**: sc. *solis*, rather than *Aurorae*.

131. **retia rara**: *meshed nets*, *rara* being a general epithet, applicable to all nets.

132. **ruunt**: this verb applies properly only to the horsemen and the dogs. Supply 'are brought' with the other nouns. **odora canum vis**: *strong, keen-scented hounds*: literally 'strength of hounds,' a Greek form of expression. The monosyllabic ending is here due to its use by an older poet, Lucretius.

133. **cunctantem**: she is the last to appear. **primi**: *the noblest.*

137. **Sidoniam picto**, etc.: *clad in a Sidonian robe, with embroidered border*; *circumdata* is a middle participle.

138. **cui pharetra ex auro**: *her quiver is of gold;* note the emphasis secured by repetition, and emphatic position in this line and the next.

141. **ipse ante alios pulcherrimus omnis**: the greatest possible prominence is given to Aeneas.

142. **infert se socium**: *advances to join her.* **agmina iungit**: *unites his band with hers.*

143. **qualis ubi**, etc.: as Dido was compared to Diana (I. 498), so Aeneas is now compared to Apollo. Speed and beauty are the common features (149, 150). **hibernam Lyciam**: *his winter home, Lycia.* The reference is to Patara, near the mouth of the Xanthus, where there was a famous temple of Apollo.

144. **Delum maternam**: it was at Delos that his mother bore him; cf. III. 75 ff.

146. **fremunt**: *raise their voices.* **picti**: *painted.* The Agathyrsi were a barbarous people, who, like the ancient Britons, stained their bodies. Apollo's worshippers came from far and near.

147. **molli fluentem**, etc.: *with soft leafage shapes and binds his flowing locks;* a picturesque detail.

148. **auro**: *with golden diadem.*

150. **tantum egregio**, etc.: *such beauty shone from his noble face.*

151. **ventum**: sc. *est.*

152. **saxi deiectae vertice**: *dislodged from the rocky peaks;* the nouns are collective.

153. **patentis**: with *campos.*

154. **transmittunt cursu**: *scurry across;* literally, *send (the plains) past them by running,* "the apparent effect of all motion being to send the surrounding objects in the opposite direction" (Henry). **agmina pulverulenta fuga glomerant**: *amid clouds of dust mass their bands in flight; pulverulenta* is poetically transferred to *agmina.*

155. **montisque relinquunt**: *as they leave the mountains;* note the parataxis.

158. **pecora inter inertia**: *amid the timorous herds; pecora*, used properly of domestic animals, is here applied to the *caprae* and *cervi* in contempt. **votis**: belongs primarily to *optat*, but also to *dari*.

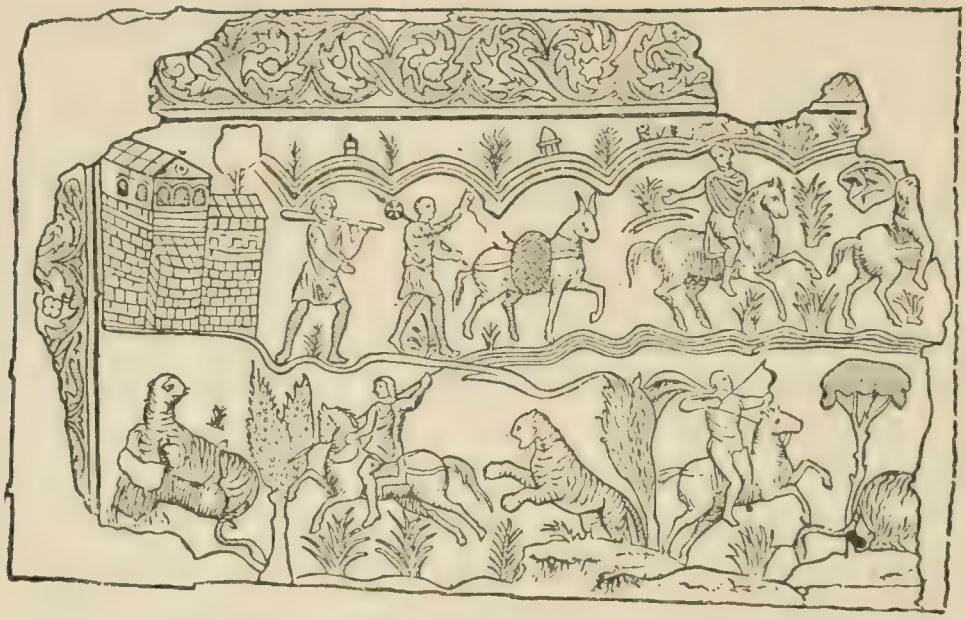


FIG. 52. A HUNTING SCENE IN MOSAIC.

(The rhythm of 132–135 is noteworthy. The prevailing dactyls of 132 indicate vehemence of action, as in 135 they suggest the high spirit of the steed. In the latter verse this effect is increased by double alliteration and assonance (*spumantia mandit*). In the two intervening lines, 133, 134, the spondees accord with the attitude of peaceful expectation.

In 154, the spondees (combined with alliteration) heighten by contrast the effect of the strikingly imitative dactyls of 155.)

Lines 160–172.

AENEAS AND DIDO SEEK REFUGE.

160. **magno misceri murmure**: cf. I. 124.

161. **incipit, insequitur**: asyndeton and syllabic anaphora.

163. **Dardanius nepos Veneris**: *i.e.* Ascanius. **diversa tecta**: *shelter here and there.*

164. **petiere**: *scurry to;* perfect of rapid action. **amnes**: *torrents.*

165. **speluncam**, etc.: the verbal repetition (from 124) calls attention to the fulfilment of Juno's plan.

166. **prima Tellus**: *primal Earth;* so called, as the oldest of the gods. **pronuba Iuno**: *nuptial Juno.* The *pronuba* was properly the matron who attended the bride.

167. **dant signum**: *i.e.* for the marriage ceremonies to begin. **conscius Aether conubiis**: *Heaven, witness to the bridal.* As Earth was the mother, so Heaven (Aether) was the father of all life. This is a common conception in ancient poetry and philosophy, even the Chinese.

169. **primusque malorum causa**: *that first day was the cause of evils.* The effect of the repetition of *primus* is the implied repetition of *ille dies* as well; *primus* does not belong, either logically or grammatically, to *causa.*

170. **specie**: *appearances.* **fama**: cf. 91 and note. Dido is losing all sense of shame.

172. **coniugium vocat**: though there is no real marriage between Aeneas and Dido, Virgil gives a poetical interpretation of the phenomena of the storm, as if Nature herself were taking part in nuptial ceremonies. Earth and Heaven (Sky), primal parents of all life, are among the active participants; the lightning-fires (*ignes*) are the marriage torches (cf. *taedae*, 18); Juno is the *pronuba* of the bride and the cries of mountain Nymphs become the wedding-song. Dido, fully determined as she was on winning Aeneas (the poet represents her as controlled by Venus and Juno), may well have been blind to the truth and convinced that this was a marriage indeed. She, then, has found Nature in sympathy with her; yet the poet, by his descriptive art, really suggests to us, and at last asserts, the reverse: *ille dies primus leti*, etc.

Milton had this passage in mind, when he describes the effect of Eve's plucking and eating the forbidden fruit:

> "Earth felt the wound and Nature from her seat,
> Sighing through all her works, gave signs of woe
> That all was lost." (*Paradise Lost*, IX. 782 ff.; cf. IX. 1000 ff.)

(The opening verse, with its descriptive alliteration, plays a rôle similar to that in I. 124. It is followed by lines (161–164) in which

the general dactylic movement depicts the hurry and scurry of the hunters, as well as the onrush of the torrents. Then comes the sober spondaic rhythm of the repeated verse (165 = 124). This, however, is not followed, as before, by a series of rapid dactyls, but, in keeping with the gravity of the occurrence, the prevailing rhythm is spondaic. Only where Dido's recklessness is described have we frequent dactyls, viz. in 170. So, 172 opens with two dactyls (*coniugium vocat*), but the diaeresis following them is ominous, and the succeeding spondees (*hoc praetexit*) bring us back to the tone of solemnity.)

Lines 173–197.

Rumor spreads the News Far and Wide.

173. **Fama**: *Rumor;* a personification which is very common in poetry, from Homer down. Virgil's description, however, is unusually elaborate.

174. **Fama**: note the emphatic anaphora. **malum qua non aliud velocius ullum**: *of all evils most swift.* *qua* is an ablative of comparison.

175. **mobilitate viget**: *with speed she waxes strong;* instead of being fatigued with her toil. **eundo**: instrumental ablative.

176. **parva metu primo**, etc.:

"A little thing, afraid at first, she springeth soon aloft" (Morris).

primo, adverb. Homer's strife is "small in crest at first, but later raiseth her head up to heaven, while she treads upon the earth" (*Iliad* IV. 442). We all know how scandalous gossip grows.

178. **Terra parens, ira inritata deorum**: *mother earth, angered against the gods; deorum* is an objective genitive with *ira*. The Titans, who made war upon the gods of Olympus, and in consequence were hurled into Tartarus, were children of Terra. She, in revenge, bore the Giants.

179. **extremam progenuit**: *brought forth as her last child.* **Coeo Enceladoque**: Coeus was a Titan, Enceladus a Giant. Virgil disregards the distinction.

181. **monstrum horrendum**, etc.: cf. III. 658. **cui quot sunt corpore plumae tot**, etc.: *who for every feather on her body, has a watchful eye below.* Virgil seems to have the peacock in mind.

His *Fama* sees everything and, as the next line shows, hears everything and tells everything.

183. **tot, totidem, tot**: emphatic anaphora.

184. **caeli medio terraeque**: *midway between heaven and earth*, *medio* is literally, *in the mid space.*

185. **stridens**: *with noisy cry.* The initial spondee, followed by a pause, is very emphatic. Scandal is never silent.

186. **luce**: *by day.* **custos**: *on guard.*

188. **tam ficti**, etc.: *clinging to the false and wrong, yet heralding truth; tam . . . quam*, literally, *as* (much) . . . *as.*

190. **facta atque infecta**: *fact and falsehood.* Note the assonance.

191. **venisse Aenean**: indirect narration.

192. **cui viro**: *to whom in marriage; viro*, literally, *as husband.*

193. **nunc hiemem**, etc.: *that now they spend the winter, all its length, in wanton ease together. hiemem fovere* is a poetical expression, adding to *hiemem agere* (*to spend the winter*) an idea of the manner of spending it (*i.e.* in luxurious ease). **quam longa**: sc. *sit* (in indirect narration), literally, *as long as it is.*

194. **regnorum**: *i.e.* Carthage and Italy.

195. **dea foeda**: *i.e. Fama.* **virum** = *virorum.*

(The spondaic rhythm is used to suggest, in 181, horror; in 185, long continued action; in 191, a matter of grave import. In 185 the effect is heightened by an onomatopoetic word (*stridens*) in emphatic position, and by double alliteration, *stridens dulci declinat somno*, i.e. *abba*).

Lines 198–218.

THE ANGER OF IARBAS.

198. **Hammone satus**, etc.: *son of Hammon by a Garamantian Nymph he had seized. Hammone*, ablative of source; *rapta Nympha*, ablative absolute. Hammon (or Ammon) was a Libyan god, who was identified with Jupiter. Virgil represents Iarbas as spreading his father's worship among his countrymen.

FIG. 53. JUPITER HAMMON.

200. **posuit, sacraverat**: the consecration of the fire had taken place once for all, when the first altar was set up. It had therefore preceded the building of the many shrines. Hence the change of tense. **vigilem ignem**: Virgil is thinking of the ever-burning fire of Vesta in Rome, from which fire was taken, not only to new colonies, but also to the altars of all the gods.

201. **excubias divum aeternas**: *the eternal sentry of the gods;* in apposition to *ignem*. The fire is supposed to guard the honor of the gods. A military metaphor.

202. **pingue solum**: sc. *erat*.

203. **isque**: *and so he, i.e.* Iarbas; *-que* has an illative force. **amens animi**: *distraught in mind;* cf. *fidens animi*, II. 61.

204. **media inter numina divum**: *amid the divine presences;* cf. *ante ora deum*, 62. The phrase is impressive.

205. **multa Iovem**: double accusative with *orasse*.

206. **nunc**: *i.e.* because I have taught them to honor thee. **pictis epulata toris**: *when they have feasted on embroidered couches.* The wine libation followed the feast proper. Hence the perfect tense.

207. **Lenaeum honorem**: *Lenaean offering; i.e.* an offering of wine.

209. **nequiquam, caeci, inania**: these are the emphatic words. 'Is it an idle panic . . . ? Are thy fires all aimless . . . ? Empty of purpose the thunders . . . ?' (Bowen). The tone of Iarbas is one of remonstrance. "Why dost thou not wreak vengeance on these wrong-doers? Where is thy divine power?"

210. **miscent**: the subject is *ignes*, as if the lightning were the cause of the thunder.

211. **urbem exiguam pretio posuit**: *set up a tiny city at a price; i.e.* bought (not won) the right to build; cf. *mercatique solum*, I. 367. *pretio* is ablative of price.

213. **loci leges**: *terms of tenure;* a legal phrase. **conubia nostra**: *my offers of marriage.*

214. **ac**: *and yet.* **dominum**: *as master*, not merely as husband.

215. **ille Paris**: contemptuous. Aeneas is like Paris in carrying off another's bride.

216. **Maeonia mentum mitra**, etc.: *with Maeonian band propping his chin and essenced locks.* By *Maeonia* (*i.e.* Lydian) he means Phrygian, because Lydia bordered on Phrygia. The Phrygian cap had on either side a band or ribbon, which could be tied at the back of the head or (as here) under the chin. See Fig. 54. *mentum subnixus*, literally, *resting his chin upon*, the participle being middle; cf. III. 402. Iarbas regards the Trojans as effeminate Orientals.

FIG. 54. MITRA.

217. **rapto potitur**: *wins the spoil.* *rapto* is a participle, used substantively. *potitur* is of the third, instead of the fourth conjugation, by an archaism. **nos**: strong asyndeton, (*yet*) *we.*

218. **quippe**: ironical, *forsooth.* **famam fovemus inanem**: *we nurse a vain story*, viz. that thou, Jupiter, art a mighty god.

(The tone of scorn pervading this passage is heightened by rhythmical and rhetorical means: *e.g.* (*a*) alternation of rhythm in 209, 210; (*b*) alliteration; very marked in 216 and 218; less marked in 203, 205 (double), 207, 210 (with onomatopoeia), 212, and 213; (*c*) the emphasis given by position and pause to the contemptuous *femina* in 211; (*d*) the unusual quadrisyllable ending *comitatu* in 215.)

Lines 219–237.

JUPITER SENDS MERCURY TO AENEAS.

219. **aras tenentem**: thus adding solemnity to his appeal.

221. **regia**: *of the queen.* **oblitos famae melioris amantis**: *the lovers forgetful of their nobler fame.* This is the poet's first admission that Aeneas, as well as Dido, was doing wrong.

222. **adloquitūr**: the last syllable is lengthened before the caesura.

223. **labere pinnis**: *glide on thy wings;* cf. *volat remigio alarum*, I. 300–1.

225. **exspectat**: *dallies;* here, intransitive. **non respicit**: *re-*

gards not. **urbes**: referring to the city he is to found in Italy. The plural is an exaggeration.

227. **non illum**, etc.: *not such as this did the fairest of mothers promise him to us.*

228. **Graiumque ideo**, etc.: *nor for this twice rescues him from Grecian arms.* The force of *non* is continued from the previous line; *vindicat* is an historical present. In the *Iliad* (V. 311) Aphrodite (= Venus) rescues Aeneas from Diomedes; Venus again rescues him at the fall of Troy (*Aeneid* II. 620).

229. **sed fore qui**, etc.: *but (she promised) that it would be he who.* **gravidam imperiis belloque frementem**: *teeming with empire and clamorous with war;* the plural *imperiis* possibly refers to the powerful races which Aeneas would find in Italy, and which under Aeneas and his descendants would enjoy imperial power.

230. **genus proderet**: *hand on a race.*

232. **accendit**: sc. *eum.*

233. **super ipse sua laude**: note the artificial position of *ipse*, which is attracted by *sua.*

234. **Ascanione pater**, etc.: *does he, the father, grudge Ascanius?*

235. **spe inimica**: hiatus before the caesura.

237. **naviget**: emphatic position before the pause. The main thing (*summa*) is for Aeneas to leave Carthage. The injunction is peremptory. **hic nostri nuntius esto**: *be this the message from me; nostri* is genitive plural.

(The general movement is dactylic, in keeping with the energetic tone of the passage. Note especially 223, 224, 226, 229, 230. On the other hand, the spondees of 225 accord with the idea of a lingering stay; in 227, 228, and 232, they are severely reproachful. In 235 and 237, the diaeresis after the first foot emphasizes the peremptory tone.

Lines 238–278

Mercury delivers his Message.

238–9. **patris parere parabat, primum pedibus**: note the unusual alliteration.

240. **sublimem alis**: *upborne on wings.*

241. **pariter cum**: *as swift as.*

242. **virgam**: *i.e.* the *caduceus*, or herald's wand, with which Mercury (Hermes) guided the dead. See Fig. 55. Cf. Homer's account: "and he took the wand wherewith he lulls the eyes of those he wills, while others again he even wakes from out of sleep" (*Odyssey* V. 47 ff.) **animas**: supply *alias* (*some*) from the next verse. **evocat Orco**: *summons from Orcus.*

FIG. 55. MERCURY, WITH TALARIA AND OTHER EMBLEMS.

244. **lumina morte resignat**: *unseals eyes in death;* an allusion to the Roman custom of opening the eyes of the dead on the funeral pyre, that they might see their way to the lower world. At the moment of death a friend had closed the eyes. A less probable interpretation is 'unseals from death,' *i.e.* restores to life, but this would be a repetition of 242.

245. **illa**: the *virga.*

247. **Atlantis duri**: *toiling Atlas.* The Titan Atlas, according to Homer, "upholds the lofty pillars that keep heaven and earth asunder" (*Odyssey* I. 52), but in the later form of the myth he himself *props the heavens.*

248. **Atlantis**: for the repetition, cf. II. 318–9. **cinctum adsidue cui**, etc.: *whose pine-wreathed head is ever girt with*, etc. With *cinctum* supply *est; cui* is a dative of interest.

250. **tum**: *moreover.* **mento praecipitant senis**: on the spirit of this description, see the note at the end of the paragraph.

252. **hic**: *here, i.e.* on the summit of Mount Atlas. **paribus nitens alis**: *poised on even wings.*

253. **praeceps se misit**: *sped sheer down.*

255. **humilis volat**: *flies low.*

257. **litus harenosum ad Libyae**: the position of *ad* is peculiar, but we have a similar case in *culmina perque hominum*, 671; cf. also *corpus in Aeacidae*, VI. 58.

258. **materno ab avo**: Mercury was the son of Maia, who was the daughter of Atlas.

259. **magalia**: cf. I. 421. Here the word is applied to the poor suburbs.

260. **tecta novantem**: *building new houses.*

261. **atque**: *and lo!* Note the tone of surprise, implied both in this word and in the emphatic pause after *conspicit*. The Trojan warrior is in the lap of eastern luxury.

264. **fecerat et**, etc.: *had wrought, interweaving the web with thread of gold.* Note the parataxis in *et discreverat.*

265. **invadit**: *assails* (him); *i.e.* addresses sternly. **tu**: emphatic. Force is also secured by the omission of an interrogative particle.

266. **uxorius**: *a woman's minion*, 'wife-enthralled' (Rhoades); very contemptuous.

267. **rerum**: *fortunes.* **oblite**: the vocative shows that this thought is exclamatory.

268. **tibi me**: emphatic collocation.

269. **torquet**: *sways.* With *caelum*, in a physical sense, *i.e. revolves;* with *terras*, in a moral one, *i.e. rules.*

271. **teris otia**: *waste idle hours.*

274. **Ascanium, Iuli**: two names for the same person.

277. **medio sermone**: *while yet speaking.* The phrase denotes the suddenness of his withdrawal.

(Some of the details of the description of Atlas (*e.g.* his chin and beard) seem almost grotesque to modern readers. But the ancient point of view was different. The Greeks and Romans regularly endowed their mountains and rivers with animate, divine beings, *i.e.* they spiritualized the inanimate features of external nature, thus testifying, as plainly as does any modern nature-poetry, to the emotions,

the admiration, and veneration, with which they contemplated natural phenomena. Thus it is that in ancient poetry and art we find rivers and mountains represented as gods. "O Tiber, Father Tiber, to whom the Romans pray," is said in the classical spirit, and in Paris we may see a splendid representation of the Tiber god. (Cf. Fig. 76, p. 510.)

As with rivers, so with mountains. In the museums of Rome we may point to half a dozen illustrations of mountain-gods. In Virgil, near the end of the *Aeneid* (XII. 701), the hero is said to be as huge as Athos or as Eryx or as Father Apenninus himself. Here, evidently, Aeneas is compared, not so much to physical mountains, as to the giant forms which would represent them in art. In the case of Atlas, Virgil has been defended on the ground that he is describing a demi-god transformed into a mountain. It would be better to say that he is describing a mountain, as it might have been, and possibly was, represented in the realistic art of the poet's day.

Note the alternation of rhythm in 246–7, coinciding with the contrasted ideas of easy movement and laborious toil. Somewhat similar are 251–2, where the dashing waters are offset by the even poise of Mercury's flight. In 260 the spondees emphasize the expression of contempt, as in 269 that of majesty.

The emphatic pause after the initial dactyl is unusually frequent; cf. 238, 240, 246, 253, 261, 267, 271, 275.

Note how the scornful tone of Mercury's speech is heightened by alliteration and assonance, as in *uxorius urbem*, 266; *regni rerum*, 267; *terras torquet*, 269; *teris terras*, 271; *laude laborem*, 273; *respice regnum Romana*, 275.)

Lines 279–295.

Aeneas is Awestruck.

279. **at vero**: the use of the two particles makes the statement very strong. **aspectu obmutuit amens**: *aghast at the sight, was struck dumb.*

280. **arrectaeque**, etc.: cf. II. 774; III. 48.

283. **quid agat**: deliberative subjunctive in indirect form, the direct being *quid agam.* **ambire**: *approach.* The verb implies that the situation is delicate, and tact is needful.

284. **quae prima exordia sumat**: *what opening words choose first?* The pleonasm emphasizes the embarrassment felt.

285. **atque animum**, etc.: rather literally reproduced by Tennyson:

"This way and that dividing the swift mind." (*The Passing of Arthur.*)

286. **perque omnia versat**: "and runs o'er every shift." (Morris.)

287. **alternanti**: sc. *ei, as he wavered.*

289. **classem aptent**: (*bidding them*) *make ready the fleet;* a command in indirect form.

290. **quae rebus sit**, etc.: *hide the cause of changing their plans.*

291. **sese**: subject of *temptaturum* (*esse*). Indirect narration.

292. **speret**: *expects.*

293. **temptaturum aditus**, etc.: *will essay an approach,* (*seek*) *the happiest season for speech, the plan auspicious for his purpose.* The phrase *temptare aditus* is from military language; *quae . . . tempora* (*sint*) and *quis . . . modus* (*sit*) are indirect questions.

(In the first two lines the spondaic rhythm, the large number of *a* and *o* sounds, the doubled *r*'s, the assonance in *Aeneas aspectu*, the harsh elisions — all accentuate the expression of horror.)

Lines 296–330.

Dido reproaches Him.

297. **motus excepit futuros**: *caught news of his coming departure.*

298. **omnia tuta timens**: *fearing all safety;* we expect 'fearing all dangers,' but Dido fears everything, however safe. **eadem impia Fama**: *the same heartless Rumor,* which had already noised abroad Dido's shame. *Fama* is *impia,* because she takes delight in spreading bad news. **furenti**: sc. *ei.* It is used proleptically, because it was this news that made her *furens.*

Fig. 56. A Bacchante.

300. **inops animi**: *weak in mind, i.e. beside herself, distracted.* It is impossible to tell whether *animi* is a locative (cf. II. 61) or a real genitive. **totam per urbem**: she loses all sense of dignity.

301. **qualis commotis excita sacris**, etc.: *like a Thyiad, startled by the shaken emblems.* In the celebration of Bacchic rites the temple doors were thrown open and the statue and other emblems of the god shaken violently.

302. **ubi audito**, etc.: *what time, hearing the Bac-*

chic cry, biennial revels inspire her, and at night Cithaeron summons with its din. Every other year a Bacchic festival was celebrated at Thebes. The votaries, calling upon the god (Εὐοῖ Βάκχε, *Io Bacche*), roamed in a state of frenzy over Mount Cithaeron.

304. **compellat ultro**: cf. II. 372.

305. **dissimulare etiam sperasti, perfide**, etc.: *to cloak, too, so foul a wrong, false one! — hast thou hoped for that?* Note the great emphasis on *dissimulare*, which is governed by *posse; etiam, i.e.* to hide as well as commit it. Aeneas's supposed deception is what mainly rankles in Dido's mind. Hence she calls him *perfide.* Aeneas, however, did not intend to slip away secretly (cf. 293, 337).

306. **tacitus decedere**: a case of attraction for *te tacitum decedere.*

307. **dextera**: *pledge.*

308. **moritura Dido**: the use of her name, instead of *ego*, is strikingly effective. She, the great queen, is brought low; cf. the use of *Iunonis*, I. 48. This early announcement of her intention (*moritura*) to kill herself, indicates how unconditionally she has surrendered herself to her love for him.

309. **hiberno sidere**: *in the winter season.* **moliris**: *labor at.*

311. **quid? si**: *why, if.* The argument is this: you would not think of returning to a secure home at such a time. How much less reason can you have for going to a foreign and untried land? It must be from *me* that you are fleeing.

314. **per ego has**, etc.: *per* governs *lacrimas; te* is governed by *oro* (319). The order here followed is common in adjurations.

315. **aliud nihil**: *nothing else.* Dido has staked her all on Aeneas.

316. **per conubia nostra, per inceptos hymenaeos**: *by our marriage, by the wedlock (thus) begun.* The second phrase corrects the first. There has been no formal marriage, though Dido has looked forward to one. Note that the verse ends with a word of four syllables; this Virgil allows in the case of Greek words, like *hymenaeus* and *cyparissus* (cf. I. 651; III. 328; III. 680; IV. 99).

317. **de te**: *at thy hands.* **fuit aut tibi**, etc.: *or if thou hast found any joy in me.*

318. **istam exue mentem**: *put away this purpose of thine; iste* is the demonstrative of the second person.

321. **odere**: sc. *me.* **infensi**: sc. *sunt.* **eundem**: *too, also.*

322. **extinctus pudor**, etc.: *I have lost my honor and that former fame by which alone I was winning my way to the stars.* For *pudor*, see 27; the *fama* is her former reputation as a preëminently devoted wife, which was assuring her immortality.

324. **hoc solum nomen**: viz. that of *hospes.* **de coniuge**: *of that of husband.* We are told that Virgil, who had a *vox optima*, once read this passage to Augustus *ingenti adfectu, i.e.* with much emotion.

325. **quid moror**: *why do I delay? i.e.* to die. **an dum**: *shall I delay till*, etc. With *an* we may supply *morer.*

327. **saltem si qua**, etc.: *at least if any child had been born to me by thee.* For *suscepta*, see vocabulary.

329. **qui te tamen ore referret**: *who, in spite of all, would bring back thy face;* literally, 'thee in face'; *tamen* means 'in spite of my loss of thee.' These simple words could hardly be excelled for pathos.

(Among the rhetorical means employed in this powerful passage, we should note the special emphasis secured by (*a*) position; *e.g. dissimulare* (305) and *perfide* (filling up a foot); *crudelis* (311); *mene* and *te* (314); *oro* (319); *te* (320); *hospes* (323); (*b*) anaphora: 307, 312–3; 314–6; 320–1; 327–8; (*c*) appropriate rhythm. Thus 297 (contrasted with 298); 301, 304. The vehemence of Dido's tone shows itself in the comparatively large number of verses with prevailing dactyls; thus, 306, 310, 314, 315, 317, 318, 325, 328. Contrast with these 311, 321, 324, and 326. In this last verse, the initial word *destruat* continues both the sense and the rhythm of the verse preceding; (*d*) alliteration: 298 (double), 299, 303, 307, 322.)

Lines 331–361.

The Defence of Aeneas.

331. **monitis**: causal ablative.

332. **obnixus**: *with a struggle.* **curam**: *pain, i.e.* the pain of love, as in 1. So Dryden, "nor suffered love to rise."

333. **ego te**: effective collocation. **te, quae plurima . . . promeritam** (*esse*): *that thou hast deserved (of me) the utmost thou canst set forth in speech; plurima*, attracted into the relative clause.

335. **nec me pigebit**: *nor shall I be sorry.*

336. **ipse**: sc. *sum.*

337. **pro re**: *in defence of my course.* **abscondere**: he first denies her first charge.

338. **nec coniugis umquam praetendi taedas**, etc.: *I never held out the bridegroom's torch, or entered such a compact; praetendere taedas* is figurative for taking part in a wedding. Aeneas never contemplated marriage with Dido.

340. **meis auspiciis**: *according to my own direction* (= *sponte mea*), a military metaphor. "The imperator had the right of taking the auspices, and so was said to act *suis auspiciis*, while the legatus would act *alienis auspiciis*." (Conington.) Aeneas obeys his commander, *i.e.* Jupiter.

341. **componere curas**: *to sooth my sorrows.*

342. **primum**: *above all.* **dulcis meorum reliquias**: *sweet relics of my kin; i.e.* the ruins of Troy.

343. **manerent**: *would still abide;* the statement finds its explanation in the next line.

344. **recidiva posuissem Pergama**: *I should have set up a second Pergamus.* **manu**: sc. *mea, through my toil.*

346. **Lyciae sortes**: *the Lycian oracles; i.e.* the oracles of Apollo, one of whose haunts was Patara in Lycia. See 143 and note.

347. **hic, haec**: attracted by the predicate. Each word refers to Italy. Note the combined effect of anaphora, the pause after the first dactyl, and the epigrammatic tone.

349. **quae tandem Ausonia**, etc.: *why, pray, grudge the Trojans' settling in Ausonian land?* literally, 'what (ground for) envy is it?' *considere* is the subject of *est; invidia*, the predicate.

350. **et nos fas quaerere**: *we too may well seek*, etc. With *fas* supply *est.*

351. **patris Anchisae**: here for emphasis. The governing

word is *imago* (353). **quotiens . . . surgunt**: note the repetition, both of actual expression (*quotiens, quotiens*) and of thought.

353. **turbida imago**: *troubled ghost; turbida = sollicita.*

354. **me**: anaphora with *me* (351). **capitis iniuria cari**: *the wrong done to one so dear; caput* is often used in the sense of person. In Roman law, it was the sum of a person's legal capacities, so that (*e.g.*) a slave, having no legal rights, had no *caput.*

355. **fatalibus**: *i.e.* granted by the fates.

356. **interpres divum**: *i.e.* Mercury.

357. **testor utrumque caput**: *I swear by thyself and by me;* cf. note on 354.

361. **Italiam non sponte sequor**: this brief sentence, summing up the situation, makes a most effective close. Note the alliteration.

(In contrast with Dido's vehemence, Aeneas is calm and sad. Thus the spondees are much more in evidence than the dactyls; cf. 339, 342, and 359, which (except for the fifth foot) are wholly spondaic, while an initial spondee is found in not fewer than eleven lines, viz. 333, 337, 338, 339, 340, 342, 345, 348, 349, 355, 359.)

Lines 362–392.

Dido's Frenzy.

362. **iamdudum tuetur**: *had long gazed on him; tuetur* is an historical present, used for *tuebatur*, which with *iamdudum* has a pluperfect meaning. **aversa**: *askance.* Tennyson probably had this line in view, when he wrote of Iphigenia,

> "But she, with sick and scornful looks averse."
>
> (*A Dream of Fair Women.*)

363. **huc illuc**: asyndeton.

364. **luminibus**: *glances.*

365. **tibi**: sc. *est.*

366. **perfide**: emphasized; cf. 305. She does not recede from her position. **duris cautibus**: with both *horrens* and *genuit.* Aeneas is as hard as the flinty rocks which, as she feigns, mothered him.

367. **admorunt** = *admoverunt;* sc. *tibi, suckled thee.*

368. **quid dissimulo**: *why hide my feelings?* **quae me ad maiora reservo**: *for what greater wrongs do I wait?*

369. **num fletu ingemuit nostro**: note the dramatic change from the second to the third person, continuing to 380. For a Shakespearian example, see the dialogue between Malcolm and Macduff:

Mal. If such a one be fit to govern, speak:
I am as I have spoken.
Macd. Fit to govern!
No, not to live. — O nation miserable,
With an untitled tyrant bloody-sceptr'd,
When shalt thou see thy wholesome days again,
Since that the truest issue of thy throne
By his own interdiction stands accursed,
And does blaspheme his breed?
(*Macbeth*, Act IV. Sc. 3.)

371. **quae quibus anteferam**: literally, 'what shall I put before what?' *i.e. what say first? What next?* A formula for utter despair; cf. 284.

372. **aequis**: *impartial, kindly.*

373–4. **eiectum litore, egentem excepi**, etc.: note the frequent repetition of the same vowel-sounds in these two verses.

376. **nunc augur Apollo**, etc.: Dido repeats bitterly the very words of Aeneas. Cf. *nunc, nunc* (345, 356); *Lyciae sortes* (346, 377); *interpres divum, Iove missus ab ipso* (356, 377–8).

379. **scilicet**: *truly;* highly ironical. **quietos**: *those peaceful beings.* According to the Epicureans, the gods lived their lives "centred in eternal calm," and "careless of mankind." (Tennyson, *Lucretius* and *The Lotos-eaters.*)

380. **te**: she again turns to Aeneas, and gives him his *congé.*

381. **sequere Italiam**: Dido mockingly repeats Aeneas's words (361). **ventis, per undas**: these words are skilfully chosen to suggest perils.

382. **spero equidem**: literally, *I hope ('tis true)*; *equidem*, like

quidem, is used with a concessive force; 'though I hope for thy shipwreck, still go.' In prose, it is often followed by *sed* or *tamen*; cf. III. 315. **mediis scopulis**: *on the rocks midway, i.e.* between Carthage and Italy. **si quid pia numina possunt**: *if the righteous gods can avail aught; i.e.* in the punishment of one who is *impius*.

383. **supplicia hausurum**: sc. *te, that thou wilt drain (the cup of) punishment.* **Dido**: accusative Greek form.

384. **atris ignibus**: *i.e.* with torches, like those carried by the Furies.

386. **umbra**: predicate nominative, *as a ghost.*

387. **Manis sub imos**: *in the depths of the world below;* cf. III. 565.

388. **medium sermonem**: cf. 277. **auras**: *open air* or *the light.*

390. **multa cunctantem**: *in much hesitation; multa*, inner accusative with adverbial force, as in *haud multa moratus*, III 610. **metu**: *i.e.* fear of making matters worse. **multa**: note the combined effect of repetition, alliteration, and assonance (*cunctantem, parantem*).

391. **dicere**: a telling pause. **conlapsa membra**: *her swooning form.*

392. **thalamo**: dative. **stratis**: ablative.

(In this, Dido's second passionate outburst, we again find purely dactylic lines, viz. 379, 380, 386, while dactyls prevail also in 365, 370, 372, 381, 382, 387. Contrast with these the spondaic tone of 373, 374, 375, where Dido solemnly enumerates the benefits she conferred on Aeneas in his hour of misfortune. Note the rhetorical force of the many questions (368–371), the numerous short, pithy sentences (373–387), the dramatic change from the second to the third person (369 ff.), and the frequent use of figures of speech, especially anaphora.)

Lines 393–415.

Preparations for Departure.

393. **pius**: intentionally used here, to emphasize the fact that Aeneas is doing his duty. See Introd. § 34. **dolentem**: *her grief;* sc. *eam.*

395. **multa**: inner accusative; *with many a sigh.*

397. **tum vero**: to be explained by reference to 289, where orders are given to prepare for sailing. These they now carry into execution. **incumbunt**: sc. *operi*, which is explained in the following words. **litore toto**: *all along the shore.*

398. **deducunt**: literally, *draw down*, i.e. *launch.* **uncta**: *i.e.* with pitch. **carina**: used collectively.

399. **frondentis remos**: *leafy boughs for oars; remus* is used proleptically.

401. **cernas**: *one could see;* a potential subjunctive, with an indefinite second person for subject; the present, used for vividness, instead of *cerneres.* A. 447, 2; B. 280, 3; G. 258; H. 555; H. & B. 517, 1.

402. **ac veluti cum**: it has been pointed out that the simile is especially appropriate if we suppose the Trojans to be seen from a distance. For *ac veluti* (or *velut*) see II. 626.

405. **convectant**: note the plural here, but *it* in 404; cf. *ruit . . . complent*, III. 676. **pars grandia trudunt frumenta**: *some push the huge grains* (of corn).

406. **pars agmina cogunt**: *close up the ranks;* a military expression. Note the perfect parallelism with the close of the preceding line.

407. **castigant moras**: *rebuke delay, i.e.* the laggards. For the plural of an abstract noun, cf. *exsilia*, III. 4.

408. **quis tibi . . . sensus**: sc. *fuit, what were thy feelings?*

409. **fervĕre**: third conjugation, by an archaism.

412. **improbe Amor**: for *improbus*, cf. II. 356, and note. **quid non mortalia pectora cogis**: repeated from III. 56.

414. **animos**: *pride.*

415. **ne quid inexpertum**, etc.: *lest she leave aught untried, and so die in vain;* literally, *about to die in vain.* She would die in vain, if she left anything untried, which could save her.

(Note the prevalence of the spondaic rhythm in this short paragraph; cf. 397, 398, 401, 402, 404, 405, and 406. Contrast the tone of 403, descriptive of the busy ants. The use of apostrophe in 408 ff. and 412 is very effective.)

Lines 416–436.

Dido's Last Appeal.

416. **properari**: *the bustle;* impersonal infinitive.

418. **imposuere coronas**: *i.e.* in token of joy at leaving.

419. **hunc ego si potui**, etc.: *if* (= since) *I have had strength to foresee this great sorrow, I shall also have strength to bear it to the end; si potui* is a logical condition (reality implied). Dido wishes her sister and Aeneas to suppose that she is resigned to her fate. Note the force of *per* in *perferre.*

422. **te colere**: *made thee his friend* (Page); *colere* and *credere* are historical infinitives, = *colebat, credebat.* They are peculiar in expressing what is customary.

423. **mollis aditus et tempora**: literally, *easy approach and season;* i.e. *the season for finding easy access to him*; cf. 293.

424. **hostem**: the *hospes* of 323 has now become a *hostis.*

425. **exscindere**: poetic for the awkward prose construction *me exscissurum* (*esse*).

427. **nec patris Anchisae**, etc.: *nor have I uptorn the ashes and* (*disturbed the*) *spirit of his father Anchises; i.e.* she has not been guilty of desecrating his grave. Virgil has in view a tradition that Diomedes stole the ashes of Anchises. Dido means that she has done no great wrong to Aeneas, that he should be so cruel to her.

428. **negat demittere**: *refuse to admit.*

429. **hoc**: explained in the next line.

430. **facilem fugam**: contrast with *et mediis properas Aquilonibus ire per altum*, IV. 310. **ventos ferentis**: cf. *vento ferenti*, III. 473.

432. **pulchro**: ironical.

433. **tempus inane**: *an empty time, i.e.* a period of time, with none of the love which marked her life before, but a time during which her madness may subside. **requiem spatiumque furori**: *time for my passion to abate.*

434. **dum mea me victam**, etc.: "Till Fortune teach the overthrown to learn her weary task." (Morris.) **dolere**: *i.e.* how to grieve.

436. **quam mihi cum dederit**, etc.: *and when he has granted me this, I will repay it with full interest in my death.* This obscure statement probably means that if Aeneas will do her the favor of staying a little longer in Carthage, she will repay him by taking her own life, so as to deliver him from her forever. Anna, who does not seem to suspect her suicidal purpose, probably takes *morte* in a temporal sense 'at my death,' 'when I die.' However, both the meaning and the text have been disputed from the earliest days.

(Note the effect of alliteration in 430. In 433 and 436 the dactylic rhythm emphasizes the passionate utterance.)

Lines 437–449.

AENEAS REMAINS UNMOVED.

437. **talis fletus**: *such tearful appeals.*

438. **fert refertque**: *bears again and again, i.e.* to Aeneas.

439. **aut**: continues the force of *non*, implied in *nullis*. In prose *nec* would be used; cf. III. 43. **tractabilis**: *with yielding mood.*

440. **placidas deus obstruit auris**: *his kindly ears heaven seals.* **viri**: the effect of the juxtaposition of *viri deus* may perhaps be given by the translation, *mortal as he is.*

441. **ac velut . . . cum**: as in 402–3. **annoso validam robore quercum**: *an oak strong with the strength of years;* note the interlocked order.

442. **Alpini Boreae**: *north winds from the Alps;* a reminiscence of Virgil's earlier years.

443. **it stridor**: *then comes a roar,* viz. as the tree is lashed (*concusso stipite*) by the wind.

445. **ipsa**: *i.e.* the *quercus.* **quantum**: *as far as;* sc. *tendit.*

447. **haud secus**: *even so.*

449. **lacrimae**: *i.e.* the tears of Aeneas, who 'feels the thrill of grief' (448). Even as the oak, when smitten by the storm, sheds its leaves, but stands firm and erect, so Aeneas, though moved to tears by Anna's entreaties, yet remains true to his purpose. The subjects *mens* and *lacrimae* must refer to the same person. To

refer *lacrimae* to Anna is to spoil both simile and sense. **inanes**: they do not affect his decision.

(Anna's activity and Aeneas's immovability are well contrasted in the rhythm of such a verse as 438. The attitude of Aeneas is reflected in the spondees which are prevalent throughout, *e.g.* in 439, 442, 443, 444, 445, 446, and 448. The epigrammatic verse (449) which rounds off the paragraph, shows asyndeton and marked alliteration.)

Lines 450–473.

Dido haunted by Visions and Portents of Death.

450. **fatis**: *her doom*, which she sees cannot be avoided.

451. **taedet**: sc. *eam*.

452. **quo magis inceptum**, etc.: *and that she may the more surely fulfil her purpose; i.e.* fate sends the portents with this end in view. The *inceptum* is explained by *lucemque relinquat*. Instead of *peragat* and *relinquat*, we should expect the secondary sequence, as in *imponeret*, but the primary is adopted for vividness, being influenced by the preceding *orat*.

453. **vidit**: *she saw; i.e.* she was made to see.

454. **latices**: *water*. **se vertere**: *change*.

455. **obscenum**: cf. III. 241, 262. The word is used especially of things ill-omened.

456. **nulli**: *to no one;* dative with *effata* (*est*).

457. **de marmore templum**: *a marble chapel*.

459. **festa fronde**: *festal foliage*.

462. **solaque culminibusque**, etc.: *and alone on the house-tops with ill-boding song the owl would oft complain;* with *queri* supply *visa est*. "The owl is the Indian's enemy," is a popular saying in Mexico, where it is believed that some one dies 'whenever the owl's cry is heard.' For the weird effect, cf. Gray's *Elegy*:

> "The moping owl does to the moon complain."

463. **longas in fletum ducere voces**: *prolong its notes into a wail*.

464. **vatum priorum**: *seers of old*, whose prophecies would now be recalled.

469. **Eumenidum veluti**, etc.: a literary reference, viz. to the

Bacchae, a famous tragedy of Euripides. In this, when Pentheus is driven mad by Bacchus, he "seems to see two suns and a double Thebes, even the city of seven gates" (ll. 918–19). In *Eumenidum agmina*, however, Virgil seems to be thinking of the Orestes legend, to which he returns in 471.

471. **scaenis agitatus**: *driven over the stage;* as in the *Eumenides* of Aeschylus, which was turned into Latin by the Roman writer Pacuvius. Orestes was pursued by the Furies for slaying his mother Clytaemnestra, who had murdered her husband Agamemnon. **Orestes**: subject of *fugit* (473).

472. **armatam facibus matrem**: in the play of Aeschylus, the ghost of Clytaemnestra stirs up the Furies; here she is herself equipped as a Fury. Perhaps Pacuvius made the change.

473. **sedent in limine**: probably to prevent his escape from the temple of Apollo, in which he took refuge.

Virgil has been criticised for taking his similes from the stage instead of from real life. We must remember, however, that dramatic performances played a larger part in ancient than they do in modern life.

(Note the lavish use of alliteration in this paragraph, to aid in the expression of horror. It is most conspicuous in 460, 461, 464, 467; less so in 450, 451, 455, 459.

The solemn spondaic rhythm prevails in 450, 451, 456, 460, 461. Contrast with these verses 465, in which the dactyls express intense excitement.)

Lines 474–503.

The Funeral Pyre.

474. **ergo ubi**, etc.: *so when, outworn with anguish, she caught the madness*, etc.

475. **tempus secum ipsa**, etc.: *in secret she determines the time and mode.* She had hinted at her death before, but now she comes to a definite decision.

477. **spem fronte serenat**: *shows a calm hopeful brow.*

479. **quae mihi reddat eum**: *to return him to me.* **eo me solvat**: *release me from him; i.e.* from my love for him. Oblique forms of the pronoun *is* are rare in Virgil. Here, by means of

eum and *eo*, Dido purposely designates Aeneas in the least definite way possible.

480. **Oceani finem iuxta**: *near Ocean's bound.* The ocean is supposed to surround and therefore bound the world.

482. **axem stellis ardentibus aptum**: *the heaven set with gleaming stars.*

483. **hinc mihi**, etc.: *from there a priestess hath been commended to me.* We must suppose the priestess to be now in Carthage.

484. **Hesperidum templi**: as the Hesperides were the daughters of Atlas, we may suppose that the temple and the famous garden were near Mount Atlas.

485. **sacros servabat in arbore ramos**: *kept the sacred boughs on the tree, i.e.* the tree which bore the golden apples. It was the dragon which guarded the tree, but the dragon would not have done this if the priestess had not fed him.

486. **mella soporiferumque papaver**: a mixture of honey and poppy-seed was a favorite delicacy in ancient times. The poppy-capsule, from which opium is made, has soporific qualities; hence the epithet *soporiferum*, which is purely ornamental and indeed misleading, as the food was here given to keep the dragon awake.

487. **haec se carminibus promittit**, etc.: *she professes with her spells to set free the hearts of whom she will; solvere, i.e.* from sorrow.

488. **ast aliis**, etc.: *but on others to bring cruel love-pains.* With *aliis* supply *mentibus.* For *curas* see 1.

489. **fluviis**: dative.

490. **movet Manis mugire**: alliteration; *movet = evocat.* **videbis**: *you will mark; i.e.* you will see for yourself evidence of her power; *videre* is here used of both mental and physical perception.

493. **magicas invitam accingier artis**: *that against my will I put on the armor of magic arts; accingier* is an archaic form of the present infinitive passive. It here has a middle force and construction.

495. **viri**: *i.e.* Aeneas.

496. **impius**: in emphatic position.

498. **monstrat**: *so directs.* Her object would be to cast a spell upon the one who had owned the things to be burnt. Sometimes

a waxen image of this owner was melted in the fire; cf. D. G. Rossetti's poem, *Sister Helen.* The practice of witchcraft was very common in the Augustan age.

500. **non tamen Anna**, etc.: *still Anna thinks not that her sister veils her death under these strange rites; tamen,* notwithstanding the *pallor.*

501. **mente concipit**: *imagines.*

502. **quam morte Sychaei**: *than (had occurred) at the death of Sychaeus;* with *quam* supply *quae fecit Dido.*

(Frequent dactyls are again expressive of Dido's excited state; cf. 479, 481, 486, 495, 497, 498. The contrast between the reality and the appearance is indicated by the solemn tone of 501, which lies between two verses of lighter rhythm.)

Lines 504–521.

The Magic Rites.

504. **penetrali in sede**: *in her innermost dwelling;* cf. *tecto interiore,* 494.

505. **ingenti taedis atque ilice secta**: *with pine-fagots piled high and hewn ilex; taedis,* instrumental ablative with *ingenti.*

506. **intendit locum sertis**: *hangs the place with garlands,* the Virgilian equivalent for *intendit serta loco.*

507. **super**: adverb.

508. **effigiem**: his image. **haud ignara futuri**: unlike Anna, who knows not Dido's real purpose.

510. **ter centum**: used for any large number. **tonat ore**: "summons in thunder-tones" (Bowen); *tonat* is here used transitively.

511. **tria virginis ora Dianae**: explanatory of *tergeminam Hecaten,* the same goddess being Hecate in the lower world, Diana on earth, and Luna in heaven. She was often represented by a three-headed image.

513. **ad lunam**: *by moonlight,* with *messae.* **aënis**: the bronze age preceded the iron, and in mystic ritual the earlier metal was often religiously used in later ages. For a somewhat similar rea-

son, iron could not be used in the old Sublician bridge across the Tiber.

514. **pubentes**: *juicy.*

515. **nascentis**: *at birth.*

516. **matri praereptus**: *ere the dam could snatch it.* **amor**: *love-charm.* By this is meant the *hippomanes*, a piece of black flesh which was supposed to appear on the forehead of a foal at birth, and which the dam bit off.

517. **ipsa**: *i.e.* Dido. **mola manibusque piis**: *with holy meal and holy hands;* ablative of accompaniment. The adjective belongs to both nouns. For the *mola*, see note on *salsae fruges*, II. 133.

518. **unum exuta pedem vinclis**: *with one foot unsandalled.* **in veste recincta**: *with loosened girdle.* These two features are probably symbolical of her desired release from love.

519. **conscia fati**: with *sidera, witnesses of her doom.*

520. **tum si quod**, etc.: *then she prays to whatever power, righteous and mindful, cares for* (literally, 'has for a care') *lovers of unequal bond, i.e.* lovers whose love is not returned. For *curae*, see A. 382, 1; B. 191; G. 356, R. 2; H. 425, 3; H. & B. 360, a.

(The solemnity of the scene is echoed in the double alliteration of the opening verse and the spondaic rhythm of 505, 509, and 514. On the other hand, the energetic actions (cf. *tonat*, 510) and movements of the participants are reflected in the prevailing dactyls of 510, 511, and 512, as well as 517. In 510–511 the effect is increased by anaphora (*ter, ter . . . tria*) and polysyndeton (*-que, -que, -que*).)

Lines 522–553.

Dido's Misery and Remorse.

524. **cum**: *the hour when.*

525. **pictae**: *of gay plumage.*

526. **-que, -que**: *both, and.*

527. **somno positae**: *couched in sleep.*

528. **lenibant** = *leniebant.* This verse is probably spurious.

529. **at non**: sc. *quierat.*

530. **solvitur in somnos**: *sinks to sleep; solvitur* is properly of

the relaxing of the body. **pectore noctem accipit**: cf. Tennyson:

"She found no rest, and ever fail'd to draw
The quiet night into her blood." (*The Marriage of Geraint.*)

531. **rursus resurgens**: suggestive assonance.

532. **saevit amor magnoque**, etc.: *her love surges and she heaves with a mighty tide of passion.* It is better to make Dido the subject of *fluctuat.*

533. **sic adeo**: *even thus; adeo* emphasizes *sic*, which is explained by what follows.

534. **en, quid ago**: *lo, what am I to do?* The indicative instead of the deliberative subjunctive; cf. *prendimus*, II. 322. **inrisa**: *only to be laughed at;* used by prolepsis.

535. **Nomadum** = *Numidarum.*

536. **quos ego sim**, etc.: *though I have scorned them*, etc. A concessive or adversative relative clause. A. 535, e; B. 283, 3; G. 634; H. 593, 2; H. & B. 523.

537. **igitur**: *then; i.e.* as these places must of course be rejected, shall I consider another? **ultima iussa**: *uttermost commands.* Dido asks: "Shall I surrender my queenly rank, and, following the Trojans, do their bidding, whatever it may be?"

538. **quiane auxilio iuvat**, etc.: (am I to do so) *because they are grateful for aid once given, and because thankfulness for past benefits is firm in mindful hearts?* The *quia* clause belongs to an omitted *sequar; levatos* = *eos levatos esse*, governed by *iuvat; bene* belongs to *facti.* Dido is ironical; the Trojans are a thankless people.

540. **fac velle**: *suppose that I wish* (to follow them); sc. *me* and *sequi.*

541. **perdita**: addressed to herself.

542. **Laomedonteae**: Laomedon had perjured himself.

543. **nautas**: *i.e.* those of Aeneas. **ovantis**: because they are leaving Carthage.

545. **inferar**: *pursue* (them); *i.e.* as an enemy. The verb is used as a middle. **quos Sidonia vix urbe revelli**: sc. *eos, those whom I could scarce tear from the Sidonian city.*

546. **rursus agam pelago**: *shall I again drive seaward?* *pelago* is dative.

547. **quin morere**: *nay die.* She again addresses herself. The use of *quin* with the imperative is rare outside of the familiar style of everyday speech. It is doubtless used here for its vigorous tone.

548. **tu**: she apostrophizes her sister, whose advice, though well meant (see ll. 31–53), was fatal.

550. **non licuit**, etc.: *why could I not spend a life, apart from wedlock, a blameless life, even as some wild creature, knowing not such cares!* The Latin sentence is not interrogative, but strongly exclamatory. Dido vainly yearns for a life in the wilderness, far from both the joys and the sorrows of civilized communities. "We are too familiar with the frontiersman in America to fail to recognize the type." (De Witt, *The Dido Episode.*)

552. **servata**: sc. *est.* Her own moral guilt, being last mentioned, seems to haunt her most. **Sychaeo**: an adjective here.

(Note the beautifully smooth rhythm of the opening verses (522–527). Alliteration is skilfully employed (cf. 523, 525, 526, 527). In 529 the initial spondees mark the contrast in thought; then the tumult of emotion finds expression in a series of verses, all of which begin with a dactyl (530–539), while in some the dactylic rhythm prevails throughout; cf. 535, 538, 539.)

Lines 554–570.

Mercury appears to Aeneas in a Vision.

554. **certus eundi**: *bent on going; eundi* is an objective genitive with an adjective denoting knowledge.

556. **forma dei**: *a phantom of the god*, not the god himself. **voltu eodem**: referring to the god's visit to him (239 ff.).

557. **ita**: explained by what follows.

558. **omnia**: *in all respects;* Greek accusative of specification. **coloremque**: the *-que* is hypermetric.

560. **hoc sub casu**: literally, *under this hazard; i.e.* at such a crisis.

561. **deinde**: *from henceforth.*

563. **illa**: *i.e.* Dido.

564. **certa mori**: poetical construction.

565. **non** = *nonne*. **fugis**: vivid present instead of the future. **potestas**: sc. *est*.

566. **iam**: *soon*.

567. **fervĕre**: third conjugation, as in 409.

569. **heia age**: *what ho!* The refrain of a Latin boating-song runs thus:

Heia, viri, nostrum reboans echo sonet heia!

(Heigh-ho! men, let the answering echo ring out our 'heigh-ho!')

varium et mutabile semper femina: *a fickle and changeful thing is woman ever.* Note the use of the neuter in this oft-quoted epigram; cf. Tennyson:

"you know what Virgil sings,
Woman is various and most mutable."
(*Queen Mary*, Act III. Sc. 6.)

Also Scott, *Kennilworth*, ch. 34; *Guy Mannering*, ch. 16.

(The spondaic rhythm of the two opening verses indicates that something of serious import is about to happen. In the two closing verses the urgent command is emphasized by the pause after the initial feet (*heia age* and *femina*) and by the dactylic rhythm, with which are contrasted the spondees of *sic fatus*, etc.)

Lines 571–583.

The Trojans put to Sea.

571. **umbris**: *vision*.

572. **fatigat**: *i.e.* gives them no rest.

575. **festinare**: sc. *me*. The verb *instimulat* has the construction of *iubeo*.

576. **deorum**: partitive genitive.

577. **quisquis es**: though Aeneas must have felt reasonably certain who the god was, yet in accordance with an ancient superstition, he avoids any possible risk of using the wrong appellation.

578. **sidera dextra feras**: *vouchsafe favorable stars; i.e.* good weather.

580. **fulmineum** : *flashing.* The word suggests rapid action.

581. **rapiuntque ruuntque** : *they hurry and scurry;* literally, *seize hold and rush about.* The alliterative expression is descriptive of energetic action.

582. **deseruere** : *they have left* (the shore) ; picturesque perfect. **latet sub classibus aequor** : *i.e.* the ships are so numerous.

583. The line is repeated from III. 208.

(Note the energetic tone with prevailing dactylic rhythm. This is heightened by contrast with the spondaic rhythm of the last line.)

Lines 584–629.

Dido's Curse.

586. **ut primum** : *as soon as.*

587. **aequatis velis** : *with even sails ; i.e.* the square sails set evenly across the mast.

588. **vacuos** : the adjective belongs to *litora* as well as *portus,* and is explained by *sine remige.*

589. **percussa** : a middle use.

590. **abscissa** : similar to *percussa.*

591. **inluserit** : the future perfect is used as in *occiderit* and *arserit,* II. 581. **advena** : *intruder ;* used in scorn; almost = *adventurer.*

592. **non** = *nonne.* **expedient** : sc. *cives, my people.* The omission lends vigor to the style.

595. **mentem mutat** : *sways my brain.*

596. **facta impia** : *i.e.* her own misconduct, in being disloyal to the memory of Sychaeus.

597. **tum decuit, cum sceptra dabas** : *then was the fitting time when thou didst offer (him) the crown ; decuit,* sc. *facta impia te tangere.* **dabas** : Virgil always represents Dido, not Aeneas, as the active agent in producing the unhappy entanglement. **en dextra fidesque** : *lo! this is the pledge and faith of him who, they say, carries,* etc. Understand *eius* as the antecedent of *quem.*

599. **quem subiisse** : governed by *aiunt.* For the fact, cf. II. 708.

600. **non potui**, etc.: *could I not have seized and torn him limb from limb?* As Agave treated Pentheus, or Medea her brother Absyrtus.

602. **patriis epulandum ponere mensis**: as Atreus served up to his brother Thyestes the flesh of his two sons.

603. **fuerat**: vivid for *fuisset;* the implied thought is *si pugnavissem cum Aenea.* **fuisset**: *suppose it had been.* Concessive subjunctive.

604. **quem metui**: *whom had I to fear?* The indicative is again used vividly for *metuissem.* **faces in castra tulissem**: *I should have fired his camp.* By *castra* is meant the *castra nautica,* where the ships were drawn up and protected. The mood and tense of *tulissem* express a past unfulfilled duty. A. 439, b; G. 272, 3; H. 559, 6; H. & B. 512, b.

605. **implessem, exstinxem**: such syncopated forms (for *implevissem* and *exstinxissem*) are used by Virgil only in speeches. Here they accord with Dido's mental excitement.

606. **memet super ipsa dedissem**: *myself have flung on top of all* (*i.e.* into the flames). Note the asyndeton.

607. **flammis**: *with thy beams.*

608. **harum interpres curarum et conscia**: *agent and witness of these my sorrows; interpres* refers primarily to Juno's part as *pronuba* in marriage rites in general, but the expression involves more truth than Dido could suspect. She did not know how much Juno had done in working her ruin.

FIG. 57. HECATE.

609. **nocturnis triviis ululata**: *whose name is shrieked by night at the crossroads.* The verb, though intransitive, is used passively.

610. **di Elissae**: *i.e.* the *di Manes.* In funeral inscriptions 'D. M.' (= *dis Manibus*) is very common. Dido's use of the

third person, in speaking of herself (*Elissae* = *mei*) gives emphasis.

611. **accipite**: *hear.* **meritumque malis advertite numen**: *and, as is meet, let your power stoop to my ills; malis* seems to have a double construction, being a dative with *advertite*, but also closely related to *meritum* (*deserved by my ills*).

613. **infandum caput**: *that unspeakable creature.* Dido does not once, in this speech, mention Aeneas's name.

614. **hic terminus haeret**: sc. *si, if there his goal stands fixed; i.e.* if he is fated to reach Italy.

615. **at**: *yet.* Dido's curse is so framed that it is really a prophecy of the later fortunes of Aeneas and the Romans. In the latter books of the *Aeneid* we read how the hero was engaged in war with the Rutuli and Latini; how, leaving Ascanius in his camp, he sought the aid of Evander; how the Trojans suffered heavy losses; and how in making peace with the Latins he dropped the Trojan name. Further, according to the legend, he reigned only three years, and his body was finally lost in the Numicius. His descendants were engaged in the famous Punic wars. It is interesting to recall the fact that when Charles I. of England consulted the *sortes Vergilianae* (for Virgil's works, like the Bible, were long used for forecasting the future) he opened his text at this ominous passage.

617. **indigna**: *cruel.* Referring to Turnus's attack on the camp, in the absence of Aeneas.

618. **cum se sub leges pacis iniquae tradiderit**: *when he has surrendered to the terms of a harsh peace.* The verb is future perfect indicative.

619. **optata luce**: *the delights of life.*

620. **ante diem**: *before his time.* **mediaque inhumatus harena**: sc. *iaceat, and lie unburied on a waste of sand.*

623. **exercete odiis**: *pursue with hate.* **cinerique haec**, etc.: *and offer this tribute to my dust; i.e.* the tribute of hate.

624. **populis**: viz. Rome and Carthage. **sunto**: the form implies solemnity.

625. **exoriare, aliquis ultor**: *arise, some avenger! aliquis ultor*

is in apposition to *tu* understood. The reference is to the great Hannibal.

626. **qui sequare**: *to pursue;* a relative clause of purpose. **face ferroque**: *with fire and sword.*

627. **nunc, olim, quocumque**, etc.: *to-day, hereafter, or whenever the strength is given.* Note the climax and asyndeton.

628. **litora litoribus contraria**: *shore to shore opposed; contraria* belongs to all the accusatives, *litora, undas,* and *arma.*

629. **imprecor**: *I invoke.*

(The style of this famous passage is unusually vigorous. Note especially the rapid fire of questions in 595 and 600 ff.; the frequent alliterations (as in 589, 594, 598, 603, 604, 605); the telling apostrophe of an unknown avenger in 625; the oracular, epigrammatic tone (as in 628, 629); and the final hypermetric syllable (629), suggesting an overflow of emotional excitement.

The artistic variation of the rhythm, harmonizing throughout with the thought, is well worthy of close study, especially in the portions 587–594 and 607–629. Note the use of dactyls, expressive of energetic action, in 588, 589, 593, 594; in alternation with spondees, in 602, 604, 611; of impassioned utterance, in 620, 624, 626, 628. On the other hand, spondees emphasize Dido's self-accusation in 596; her sarcasm, in 598; her reflective tone, in 603; her solemn appeal to the gods, in 607, 608, 610, 612; her terrible curse, in 613, 614, 615, 616–619 (with initial dactyls), 627, 629 (initial dactyl). Emphatic diaeresis after the first foot is common; cf. 595, 601, 618, 621, 622, 624, 629.)

Lines 630–662.

Dido's Death.

631. **quaerens abrumpere**: *seeking how to cut short.* **quam primum**: *at once.*

632. **nutricem Sychaei**: foster-mothers were held in high esteem; Dido is attended by her husband's, as her own is dead.

633. **suam**: *her own.* The irregular use of *suus* here is probably due to the fact that the sentence is equivalent to *namque suam nutricem amiserat.* **cinis ater**: properly, the ashes of the funeral pyre, over which rose the tumulus or tomb.

635. **dic properet**: *bid her hasten*; *properet* is a jussive subjunctive, in parataxis with *dic;* cf. *veniat,* 637. **fluviali spargere lympha**: *i.e.* to purify herself.

636. **monstrata**: *as prescribed.*

637. **sic**: *i.e.* after observing the directions given.

638. **Iovi Stygio**: 'nether Jove' (Milton, *Comus*, l. 20), *i.e.* Pluto.

639. **perficere est animus**, etc.: *I am minded to fulfil.*

640. **Dardaniique rogum capitis**, etc.: *and give over to the flames the pyre of that Dardanian wretch.* The *-que* is explanatory, so that we could translate, 'by giving over,' etc. To avoid suspicion, Dido calls her own pyre the pyre of Aeneas. This would be the more natural, as on it his belongings were piled. For *capitis*, see *caput*, 613.

641. **studio anili**: *with an old dame's zeal*, "her intentions being doubtless better than her powers." (Conington.)

642. **coeptis immanibus effera**: *wild with her awful purpose.*

643. **sanguineam aciem**: *bloodshot eyes.* **maculis trementis interfusa genas**: *her quivering cheeks flushed with (hectic) spots.* For the construction, cf. note on *oculos suffusa*, I. 228.

645. **inrumpit**: she had been in a tower of the palace; cf. 586. **limina**: *courts.*

646. **rogos**: the plural, if correct, is used *metri causa* for *rogum*, but probably the word should be *gradus.*

647. **non hos quaesitum munus in usus**: *a gift besought for no such use as this.* Dido had apparently asked her warrior lover for his sword; cf. *ensem relictum*, 507, which need not be regarded as inconsistent with the present passage.

648. **hic**: temporal.

649. **paulum lacrimis et mente morata**: *pausing awhile in tearful thought.* The ablatives are modal rather than causal.

651. **dum**: connect closely with *dulces; O relics, sweet while*, etc.

653. **vixi**: *I have lived my life;* cf. *fuimus Troes*, II. 325. **dederat**: *i.e.* at her birth.

654. **magna imago**: in life she has been *magna;* her shade, therefore, as it enters the other world, will be *magna.* **mei**: not precisely the same as *mea*, for *imago mea* would mean *my shade*, while *imago mei* is the shade of what I have been. (Benoist.)

655. **mea**: *my own;* emphatic.

656. **ulta**: the time of *ulta* is the same as, not prior to, that of *recepi*. Dido avenged her husband by punishing her brother. This she did by carrying off his ill-gotten wealth.

657. **tantum**: *only*.

659. **os impressa toro**: *i.e.* in a farewell kiss; cf. II. 490.

660. **sic, sic**: the adverb, made emphatic by repetition, refers to the manner and circumstances of her death. Cf. the use of *sic, sic* in II. 644. Tennyson seems to have the words in mind, when describing the actual death-blow of Lucretius:

> "'Thus — thus: the soul flies out and dies in the air.'
> With that he drove the knife into his side."

iuvat ire: cf. the same words, II. 27. She is going on a pleasant journey.

661. **hunc ignem**: *i.e.* the blaze from this pyre, which will be kindled after her death. **ab alto**: *out at sea.*

662. **nostrae omina mortis**: *i.e.* the omens which my death will suggest.

(Note the use of spondees, in 631, to express the idea of what is hateful, and of dactyls, to reflect quick movement, in 641; cf. 660. In the last words, Dido shows both womanly tenderness and queenly dignity, and the rhythm and language are beautifully fitted to the thought, 651–660.)

Lines 663–692.

THE CITY'S GRIEF.

663. **atque**: *and forthwith.* **ferro**: *on the sword.*

665. **sparsas**: *bespattered.*

666. **atria**: *palace;* used of the whole structure. **bacchatur**: *runs riot.*

671. **culmina perque hominum**, etc.: *roll on over the roofs of houses and temples.* Note how the anaphora promotes the descriptive effect of the verse.

672. **trepido cursu**: *in wild haste*, with *ruit.*

675. **hoc illud fuit**: *was this thy purpose?* cf. *haec illa*, III. 558. **me fraude petebas**: *wert thou deceiving me?* literally, *assailing me with deceit: petere* often has a hostile meaning.

678. **vocasses**: *thou shouldst have called;* for the mood, cf. *tulissem*, 604.

679. **tulisset** = *abstulisset.* It is used like *vocasses.*

680. **struxi**: sc. *pyram.*

681. **sic te ut**, etc.: *merely to be absent, cruel that I was, when thou wert lying thus.*

682. **exstinxti** = *exstinxisti.* **patres**: *senate.*

683. **date volnera**, etc.: *let me bathe her limbs with water and catch with my lips whatever latest breath flutters over hers.* The subjunctives are in parataxis with *date;* cf. *sinite revisam*, II. 669. The ancient custom of catching the breath of a dying person was one of the last tributes of affection, a survival of the primitive notion that in this way the existence of the spirit was continued. Such an idea prevailed among the Seminoles of Florida. (Tylor, *Primitive Culture*, I, p. 433.)

685. **sic fata gradus evaserat altos**: *while thus speaking, she had climbed the lofty steps* (of the pyre). For *fata*, cf. note on *ulta*, 656.

688. **illa**: Dido.

689. **stridit**: *gurgles.* The verb is of the third conjugation.

690. **sese**: governed by both *attollens* and *levavit.*

692. **quaesivit lucem**: cf. Gray's *Elegy:*

> "Left the warm precincts of the cheerful day
> Nor cast one longing, lingering look behind."

reperta: sc. *luce.* The sad "Virgilian cry" nowhere rings with more touching pathos than in these verses, describing the final moments of the great Dido.

(In this pathetic scene, we may note especially: (*a*) the artistic use of the pause after the first foot, followed by spondaic rhythm; thus 666 and 689; 687 shows the same rhythm without the pause; (*b*) the special onomatopoetic effect of 667–8, with the prominence of *o*, *u*, and *r* sounds and the unusual quadrisyllabic ending, following hiatus (*femineo* | *ululatu*); (*c*) the imitative ring of 671 and the peculiar appropriateness of the dactylic rhythm of 672, and of the diaeresis after *ruit*, 674; (*d*) anaphora: not only in 671 (*perque*), but also in 675–6 (*hoc*), 678–9 (*eadem*, *idem*, *eadem*), and 690–1 (*ter*); (*e*) polysyndeton, 682–3 (*-que*); (*f*) alliteration, as in 664, 665, 670, 673, 682; (*g*) the effect of simplicity of expression. Thus Henry speaks of *in-*

gemuit (692) as "placing before the mind the whole heart-rending history in a single retrospective glance.")

Lines 693–705.

Descent of Iris.

694. **difficilis obitus**: *her hard departure.*

695. **quae luctantem**, etc.: *to release her struggling soul from the limbs that cling to it.*

696. **fato**: *in the course of fate; i.e.* by a natural death. **merita morte**: *a death earned* (by herself), *i.e.* a violent death, such as one might incur in a battle; not a self-inflicted death.

697. **ante diem subitoque**, etc.: the two kinds of death here indicated are contrasted with the two referred to in 696. She died not *fato*, but *ante diem;* and suddenly, not as might have been foreseen.

698. **nondum illi**, etc.: *not yet had Proserpina taken from her head the golden lock; illi* is dative of separation. Before sacrifice a few hairs were plucked from the forehead of the victim, and as the dying were regarded as offerings to the nether gods, a similar custom was observed in their case. Here the poet represents Proserpina herself as taking the lock. Dido's hair has been described in 590 as *flaventis.*

699. **damnaverat**: *had consigned;* the force of *nondum* is continued.

700. **croceis**: the color of light. **roscida**: *dewy.* Iris is the rainbow, spiritualized.

701. **adverso sole**: *against the sun;* literally, 'from the sun opposite.' The rainbow must be opposite the sun.

702. **hunc**: *i.e. crinem.*

703. **iussa**: *as bidden.*

705. **in ventos** = *in auras.*

(This short scene, with the beautiful picture of Iris, serves the artistic purpose of giving a restful close to the tragedy. Note the smoothness imparted to the last words by alliteration, *ventos vita.*)

QUESTIONS ON BOOK IV.

In what respects is the first line peculiarly fitting as an introduction? Into what three major divisions or acts may the book be divided? How many people participate in the action? How many divinities? Is the book a tragedy? What are the requisites of a tragedy? What traits of character does Anna manifest? What is the leading trait? At what time of year did the Trojans arrive at Carthage? How long did they remain? On what passages do you base your answer? For what purpose did Virgil introduce the story of Dido? Did he originate it? What line is prophetic of the supremacy of Rome? What passage is prophetic of the Carthaginian War? To what is there an allusion in 425–6? To what in 470–473? In 602? What prominent character of Book II met his death at the hands of Orestes? What rhetorical device is employed in the ten lines beginning with 522? Is the same device used in any other passage? Did Dido's curse, 615–620, come true? Who was the *ultor* in 625? In what respects is Dido's last sentence peculiarly appropriate to the conditions? What passages are intended to emphasize the patriotism of Aeneas? Is the epithet *pius* appropriate in 393? How many incomplete lines are found in this book? How many formal similes? How many times is Ascanius mentioned? What traits of his are brought out? What passages show Virgil's keen observation of nature? Which ones manifest dramatic power? Which are the most carefully written passages in the book, as judged by the style? Examine two of them in detail. Where did Virgil get his idea of *Fama?* What familiar quotation is found in this book? How does this book compare in length with the others? What figure is found in 320 and 321? How many well marked cases of anaphora are there? Where is there a typical case of onomatopoea? What imitations of Homer, either in manner or matter, do we find? Are there spondaic lines? How many hypermetric lines are there?

Suggested subject for an essay or debate: The character of Aeneas in Book IV.

BOOK V.

AENEAS IN SICILY. THE FUNERAL GAMES.

Lines 1–7.

THE TROJANS SAIL FROM CARTHAGE.

1. **medium iter**: *the midsea way.* During the closing scene of IV, Aeneas was already well on his way.

2. **certus**: *steadfast, unwavering.* Nothing deterred him from his purpose. **atros Aquilone**: ruffled under the north wind. The wind was adverse, the course of the Trojans being north.

5. **duri magno sed amore**, etc.: *but the cruel pangs when deep love is profaned, and the knowledge of what a frenzied woman can do, lead the hearts of the Trojans into sad forebodings.* The neuter participle *notum* is here used as a substantive, and its force, logically, though not grammatically, extends to *duri dolores*, which therefore implies *the knowledge of cruel pangs.* The notion involved in *polluto* is that of the desecration of something sacred. This is said from Dido's point of view.

Scott makes effective use of *furens quid femina* in *Kenilworth*, ch. 21.

Lines 8–34.

THEY REACH SICILY.

8–11. Cf. III. 192–195.

9. **occurrit**: *is in sight.*

10. **olli**: cf. I. 254 and note.

13. **quianam**: archaic word, used for dignity.

15. **colligere arma**: *gather in the rigging, i.e.* make everything snug.

16. **obliquat sinus**: *turns the sails aslant.* Hitherto they had been at right angles to the keels.

17. **auctor**: predicative, *as surety.*

18. **hoc caelo**: *with a sky like this;* ablative of attendant circumstances. **sperem contingere**: for the present infinitive (instead of the future), cf. *abscondere sperari*, IV. 337.

19. **transversa**: *athwart* (our course); used adverbially.

20. **in nubem cogitur aër**: *the air condenses into cloud.* The ancients supposed that clouds were the product of condensed air.

21. **obniti contra**: *strive against. obniti* is concessive. Note the appropriate rhythm. **tendere tantum**: literally 'force our way enough,' *i.e. hold our course; tantum = tantum quantum opus est.*

23. **quoque** = *et quo: and whither.* **litora fraterna Erycis**: more poetical than *litora fratris Erycis*, because the shores themselves offer a brotherly welcome. Understand *esse.*

25. **si modo rite memor**, etc.: *if only I can remember and rightly retrace the stars already observed; i.e.* on his former voyage along the Sicilian coast.

26. **pius**: the epithet here implies thoughtful consideration for others. See Introd. § 5. **equidem sic poscere ventos**, etc.: *even I have long seen that the winds make this demand;* viz. that we change our course. Take *iamdudum* with *cerno*, and for the idiom see A. 466; B. 259, 4; G. 230; H. 533; H. & B. 485. Note that the poet gives his hero a knowledge of seamanship.

27. The spondaic rhythm suggests the gravity of the situation.

28. **flecte viam velis**: *change the course of our sailing; velis* is ablative of means, *i.e.* by trimming the sails. **an**: often, as here, with a single question. Here = *num.* **sit**: potential, = *esse potest;* or conditional. See A. 447, 3; B. 280, 2; G. 257, 2 and 259; H. 553, 2; H. & B. 517, 1.

29. **quo**: *whither, to which.* **demittere**: *bring home, i.e.* to a harbor.

30. **Acesten**: cf. I. 550.

31. **Anchisae ossa**: for the death of Anchises, see III. 710.

32. **secundi**: due to the change of course; *Zephyri* implies that they are sailing eastward.

33. **cita**: used with adverbial sense.

34. The rhythm appropriately expresses the attainment of an end in view.

Lines 35–41.

A Royal Welcome.

36. **adventum sociasque rates**: *the arrival of friendly ships*; note the use of *-que*.

37. **horridus**: *bristling*. He is dressed in hunting costume. **ursae**: to-day there are no bears in Africa.

38. **Troïa Criniso**, etc.: *whom a Trojan mother* (viz. Egesta or Segesta) *bore, as son to the river Crinisus; i.e.* the father of Acestes was the river god, Crinisus; *flumine* is an ablative of source.

39. **veterum parentum**: because they were Trojans.

40. **gratatur reduces**: sc. *eos esse, bids them joy on their return.* **gaza agresti**: *with rustic munificence; gaza* is properly used of royal magnificence. Here even the king lives in humble style.

Lines 42–71.

Announcement of the Games.

42. **cum fugarat**: poetical for *cum fugasset;* cf. note on *cum extulerat*, II. 256. **primo Oriente**: *at early dawn.*

44. **tumuli ex aggere**: *from the top of a mound* (= *summo tumulo*). So, in later times, Roman generals addressed their troops from a mound of earth.

45. **genus alto a sanguine divum**: Dardanus, ancestor of the Trojans, was a son of Jupiter.

46. **annuus exactis completur**, etc.: *the circling year draws to an end with the passing of the months.*

47. **ex quo**: *since.*

49. **semper acerbum, semper honoratum**: (a day) *ever of mourning, ever of honor.* Kennedy compares Shakespeare:

> "The yearly course that brings this day about
> Shall never see it but a holyday."
>
> (*King John*, III. 1.)

51. **hunc**: emphatic by position, and governed by *agerem* (*spend*). **Gaetulis**: used here for *Libyan.*

52. **deprensus**: *caught; i.e.* by a storm, but with *urbe* it implies 'imprisoned.' **et**: not *aut*, because the perils among the Greeks

(Argos and Mycenae) are distinguished from those among the Libyans, 51. **Mycenae**: an unusual singular; appositional genitive.

54. **exsequerer**: with *vota, fulfil;* with *pompas, lead forth.* **suis**: *due.*

55. **nunc**: *but now;* note the asyndeton. **ultro**: may be rendered *lo!* It means literally *beyond; i.e.* beyond all that we could expect, we have reached the very spot.

56. **haud equidem**, etc.: *not in truth methinks, without the purpose and will of heaven.* The dactylic rhythm of the line indicates mental excitement.

57. **delati**: *brought to shore;* cf. *demittere*, 29. **intramus**: historical present.

58. **laetum celebremus honorem**: *solemnize the rite with joy;* because we are assured of the favor of heaven.

59. **poscamus ventos**: the prayer for favorable winds is made to the *Manes* of Anchises. The rhythm denotes solemnity. **atque haec me sacra quotannis**, etc.: *and may he grant that year by year when my city is founded I may offer these rites in temples consecrated to him.* Virgil has in mind the *Parentalia*, an annual Roman festival in honor of the dead.

61. **bina boum numero capita**: *two heads of oxen for each ship.* **Troia generatus**: *a son of Troy; Troia* is an ablative of source.

62. **adhibete Penatis**: *summon* (to the feast) *the Penates.*

63. **et patrios et quos colit Acestes**: *i.e.* both the Trojan and the Sicilian Penates.

64. **si**: the condition implies religious hesitation in speaking of a future event. Cf. the use of D. V. (*Deo volente*, 'God willing') in modern speech. **nona**: the Parentalia lasted from the 13th to the 21st of February, nine days, according to Roman reckoning, and the last day was a public festival.

66. **prima**: *first of all.*

67. **quique pedum cursu valet et qui**, etc.: *then whoever excels in the foot-race*, and *whoever*, etc. Each *qui* = *quicumque* or *si quis; -que* is correlative to *et.*

68. **incedit melior**: *comes forward superior; incedit* is more picturesque than *est*. **levibusque sagittis**: the *-que* shows that archery and javelin-throwing are closely associated. Perhaps this is why, in the sequel, only one of these two contests, viz. archery, is described.

69. **seu**: corresponds to *si* implied in *qui* (67) = *si quis*. The rhythm is suggestive of the difficulty of the contest.

71. **ore favete**: literally *favor with the lips, i.e.* say nothing ill-omened. As the best way to do this was to be silent, the words commonly mean *be silent.*

Lines 72–103.

THE FUNERAL RITES.

72. **materna myrto**: the myrtle was sacred to Venus.

73. **aevi maturus**: the genitive is a poetical construction, as in *integer aevi*, II. 638.

75. **ille**: Aeneas.

76. **tumulum**: *i.e.* the tomb of Anchises. Note the alliteration in this and the preceding lines.

77. **hic**: *here, i.e.* at the tomb. **mero Baccho**: an ablative of quality.

FIG. 58. CARCHESIUM.

79. **purpureos**: *bright.*

80. **iterum**: *once more;* referring to the solemn greeting of the dead at the time of burial. **recepti nequiquam**: *rescued in vain; recepti* agrees with *cineres*, which is equivalent to 'my dead parent.' The reference is to the rescue of Anchises from Troy by Aeneas.

81. **animaeque umbraeque**: cf. the use of the plural *umbrae* (of a single person) in IV. 571.

82. **licuit**: sc. *mihi.*

83. **quicumque est**: full of meaning for the Roman of Virgil's day, to whom the Tiber was the most famous of rivers.

84. **adytis ab imis**: *from the foot of the shrine, i.e.* the tomb itself, which was a holy place.

85. **septem, septena**: emphatic anaphora. Seven, like three,

is a mystical number; here it may indicate the seven years of Aeneas's wanderings.

86. **lapsus per aras**: *gliding among the altars;* the perfect participle with present force.

87. **caeruleae cui**, etc.: *whose back blue spots adorned*, while a flecked brightness *made its scales blaze with gold.* With *notae* understand *distinguebant* from *incendebat.* For *cui*, dative of reference, cf. I. 477.

88. **nubibus**: locative ablative.

89. Cf. IV. 701.

90. **ille**: the serpent.

FIG. 59. A SERPENT AS *genius loci.*

91. **levia**: *polished;* distinguish *lēvis* and *lĕvis.* **serpens**: participle.

94. **hoc**: *therefore;* ablative of cause. **magis instaurat**: *more eagerly does he renew.* The sacrifice had been interrupted by the appearance of the serpent.

95. **incertus geniumne loci**, etc.: *knowing not whether to deem it the Genius of the ground or his father's familiar* (or *guardian*) *spirit.* The serpent often typifies a local deity. See Fig. 59. As a deified person, Anchises too could have an attendant spirit.

96. **caedit**: the sacrifice here made was called *Suovetaurilia* (*sus, ovis, taurus*).

97. **terga**: Greek accusative.

99. **Acheronte remissos**: *released from Acheron.* The *Manes* are supposed to come up from the lower world to partake of the sacrifice.

100. **nec non et**: cf. I. 707. **quae cuique est copia**: *as each has the means.*

100-3. With the details compare I. 210–215 with notes.

103. **subiciunt veribus prunas**: *put live coals under the spits.* The spits, of course, held meat.

Lines 104–113.

The Looked-for Day Arrives.

104. **serena luce**: ablative of quality, with *Auroram.*

105. **Phaëthontis equi**: *the sun's steeds.* Phaethon is here the sun himself (Homer's ἠέλιος φαέθων), not the Phaethon who, as one of the sun's children, drove his father's steeds.

108. **pars et certare parati**: *some, too, ready to contend.* Note the construction according to sense in *pars parati.* We may understand *pars* with *visuri.*

109. **circo**: the *ring* or *course* where the games were to be held.

110. **sacri**: because often used as offerings to the gods.

111. **ostro perfusae**: *dyed purple.*

113. **et tuba**, etc.: *and now, from a central mound, the trumpet proclaims that the games are begun.*

Lines 114–123.

The Entries for the Boat-race.

114. **pares**: *well-matched.* **gravibus remis**: *heavy-oared;* ablative of quality.

116. **acri remige**: *with his keen oarsmen; remige* is a collective singular, the ablative being instrumental. **Pristim**: the ships are probably named in accordance with the figureheads. Thus we have the Sea-Dragon (*Pristis*), the Chimaera, Centaur, and Scylla.

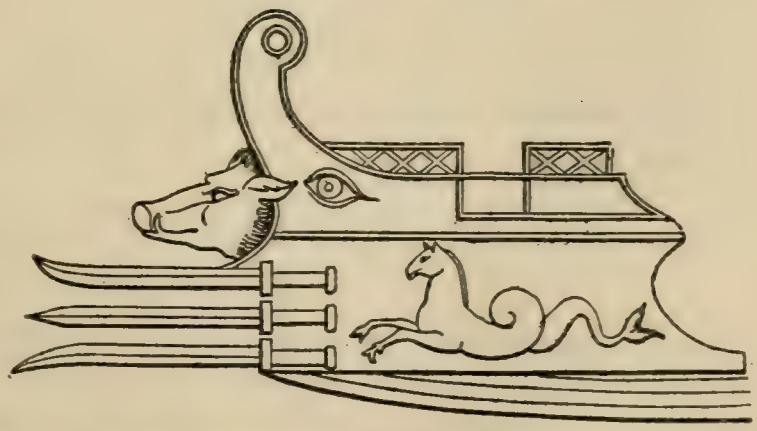


Fig. 60. Figure-head of a Roman Ship.

117. **mox Italus Mnestheus**, etc.: *soon to be the Italian Mnestheus, from whose name comes the Memmian family.* The etymological connection assumed by Virgil is not clear, but he probably means that the Greek name (Μνησθεύς, associated with μεμνῆσθαι) was assimilated to the Latin *meminisse*, and so became *Memmius*.

Certain Roman families in Virgil's day were proud of being *familiae Troianae*. In this passage the poet honors three families: (1) the Memmii, one of whom, though of unsavory reputation, was a patron of letters in Cicero's day; (2) the Sergii, to whom Catiline belonged; (3) the Cluentii, one of whom was defended by Cicero on a charge of murder. In addition to these, the Geganii, a noble Alban family, claimed descent from the Gyas of 118.

118. **ingentem, ingenti**: the repetition is emphatic, but the emphasis is, perhaps, intended playfully, for though this huge ship had three tiers of rowers, yet in Virgil's day this would have been a comparatively small ship, for at the battle of Actium there were ships of ten tiers, while others are said to have run as high as forty.

119. **urbis opus**: *a city afloat.* This means, not exactly *as huge as a city*, but, rather, *as complicated as a city*, a city in miniature. So Lyell (quoted by Henry) speaks of "the gilded steamboat like a moving city" on the Mississippi (*Geology*, 2. 2). **triplici versu**: an anachronism, as triremes were unknown in the heroic age.

120. **terno consurgunt ordine remi**: *in threefold rank rise the oars.* This is an emphatic repetition of the idea in 119. Note the rhythm.

122. **magna**: note that names of ships are feminine. Compare modern usage.

Lines 124–150.

The Start.

124. **spumantia contra litora**: *over against the foaming shores.*

125. **olim**: *at times.*

127. **tranquillo silet**, etc.: *but in time of calm is still and rises from the placid wave, a level surface; tranquillo* is a temporal ablative, like *aestate, hieme*, etc. Note the asyndeton.

128. **apricis statio gratissima mergis**: a picturesque touch, illustrative of the poet's observation of nature.

130. **signum**: *as a mark;* in predicate apposition to *metam.* **nautis pater**: note the careful juxtaposition, implying *for the sailors, with fatherly care.* **unde reverti scirent**: *to know whence to return;* literally, *whence they should know (be sure) to return; unde* = *ut inde*, the subjunctive being one of purpose.

131. **et longos ubi**, etc.: *and where to bend round the long course.* The ilex on the rock is to be like the *meta*, round which the racers drove in the circus.

133. **ductores**: *the captains.*

134. **populea fronde**: because the poplar was sacred to Hercules, the god of athletes.

135. **perfusa**: with middle force.

136. **intenta**: sc. *sunt, their arms astretch upon the oars; remis* is dative.

137. **intenti**: used metaphorically, though literally in 136. Morris well translates: 'with hearts astretch.'

138. **pavor**: here used of nervous excitement. **laudum arrecta cupido**: *eager passion for glory.*

139. **finibus**: *starting-places.* Note the change of rhythm in this verse, compared with those preceding.

140. **haud mora**: as in iii. 207. **prosiluere**: instantaneous perfect.

141. **adductis lacertis**: *as the arms are drawn back; adductis* is literally *drawn to* (the body). The expression is descriptive of the stroke in rowing. **versa**: *upturned*, from *vertere;* the perfect participle of *verro* is a rare form.

142. **pariter**: *abreast.*

143. **rostris tridentibus**: the prow terminated in three horizontal metal-cased beaks, one above another. See Fig. 60.

144. **biiugo certamine**: *in the two-horse chariot race.*

145. **corripuere**: cf. *prosiluere*, 140. **effusi carcere**: *darting from their stalls; effusi*, with middle force; *carcere*, collective singular.

146. **nec sic immissis**, etc.: *and not so wildly over their dashing*

steeds do the charioteers shake the waving reins; iugis (properly 'yokes') is put by metonymy for *equis*. It is a dative of reference.

148. **studiis faventum**: *zealous shouts of partisans;* for *-um* instead of *-ium*, see note on *venientum*, I. 434.

149. **inclusa**: *shut in* (by the woods, *nemus*).

Lines 151–182.

Gyas and Cloanthus.

151. **primis undis**: *foremost on the waves;* poetical transference of epithet.

152. **turbam inter fremitumque**: *i.e.* the noise and excitement of his rivals.

153. **pondere pinus tarda tenet**: double alliteration.

154. **aequo discrimine**: *at equal distance; i.e.* behind the leaders.

155. **locum superare priorem**: *to win the lead, i.e.* in their rivalry with each other, not the foremost place of all; *locum* is a direct, not inner, accusative, the meaning of the verb being extended.

157. **una**: adverb. **iunctis frontibus**: *with even prows.*

159. **metam tenebant**: *were close to the turn;* for *meta*, see 129.

160. **medio in gurgite victor**: *leader in the half-course.*

161. **compellat voce**: *loudly shouts to.*

162. **quo tantum**, etc.: *whither, man, so far to the right? mihi* is an ethical dative.

163. **litus ama**: *hug the shore; i.e.* the *saxum* of 124. **laevas stringat sine**, etc.: *let the oar-blade graze the rocks on the left; stringat* is a jussive subjunctive in parataxis.

166. **diversus**: *out of the course.*

167. **et ecce**: *when lo!*

168. **propiora tenentem**: *keeping a nearer course; i.e.* nearer to the rock.

170. **radit iter laevum**: *grazes his way nearer in on the left.*

172. **ossibus**: *in his bones*, the marrow being regarded as the seat of emotion.

174. **decoris**: *dignity*, from *decus*. **socium** = *sociorum*.

175. **deturbat**: *tosses*.

176. **ipse rector, ipse magister**: *he himself coxswain and captain; ipse* has much the same force as *idem*, and *magister* has here the sense of *ductor* (cf. 133). **gubernaclo subit**: *steps to the helm*.

177. **clavum**: *rudder* or *helm;* a case of synecdoche, for the word properly means 'tiller,' *i.e.* the handle of the helm.

178. **gravis**: explained by the next line. **ut**: *when*. **redditus est**: *arose*.

181. **risere**: transitive. Virgil's humor, which is amply illustrated in the Eclogues, Georgics, and minor poems, is not, of course, much in evidence in his epic. Here in the lighter tone of the narrative it is not out of place; cf. note on I. 739. The spondaic rhythm emphasizes the humorous tone here.

Lines 183–209.

Sergestus and Mnestheus.

183. **hic**: temporal. **extremis duobus**: *in the two behind;* dative of interest.

184. **Mnesthei**: Greek dative form. **superare**: with *spes;* cf. *amor cognoscere*, ii. 10.

185. **ante**: adverb.

186. **nec tota ille**, etc.: *yet not leading, look you, by a whole boat's length*. The pleonastic *ille* calls fresh attention to the subject. **praeeunte**: the first syllable is shortened before the vowel.

186. **parte prior**: emphatic asyndeton.

190. **Hectorei**: Hector is a name to conjure by. **Troiae sorte suprema**: *in Troy's last hour; i.e.* as *allotted* to her.

194. **non iam**: *no longer*.

195. **quamquam o —**: aposiopesis.

196. **extremos**: sc. *vos*. **hoc vincite**: *win but this; i.e.* at least do not be last; *hoc* is an inner accusative with *vincite*.

197. **olli**: archaic form of nominative plural. **certamine summo**: *straining to the utmost*.

198. **aerea** = *aerata, bound with brass.*

199. **subtrahitur solum**: *the ground flies from under them; solum* is used freely of the watery surface; see note, IV. 154.

201. **ipse casus**: *mere chance.*

203. **spatio subit iniquo**: *enters on the perilous course; spatio* is dative.

206. **obnixi**: *striking.* **inlisa**: *dashing on* (the reef). Alliteration is used in 205 and 206 with onomatopoetic effect.

207. **morantur**: *are at a standstill.*

Lines 210–224.

Mnestheus overtakes and passes Gyas.

211. **agmine remorum celeri**: *with swift play of oars.*

212. **prona maria**: *shoreward-sloping waters.* As men seem to be "climbing up the climbing wave" when going out to sea (*in altum*), so in moving toward the land they seem to descend on *sloping* (*prona*) waters.

213. **commota**: *startled.*

214. **latebroso in pumice**: *in the coverts of the soft rock.* **nidi**: *nestlings.*

215. **plausum dat ingentem**: *flaps loudly.*

216. **tecto**: *from her home;* with *exterrita.*

217. **radit iter liquidum**, etc.: note the beautifully smooth rhythm.

218. **ipsa**: with *Pristis.* **ultima aequora**: *the home-stretch.*

222. **fractis discentem currere remis**: Virgil again notes the humor of the situation.

223. **ipsam ingenti mole**: *ipsam* is explained by the ablatival phrase, which is repeated from 118.

224. **cedit**: sc. *chimaera.*

Lines 225–243.

The Finish.

228. **studiis**: cf. 148.

229. **hi proprium decus**, etc.: *these deem it shame not to keep the*

honor that is theirs, and the glory they have won. The subjunctive mood is due to virtual indirect narration, *ni teneant* representing the direct *ni tenebimus.*

231. **hos**: *i.e.* Mnestheus and his men. **possunt, quia posse videntur**: "they can because they think they can." (Conington.) The words have become a familiar proverb. Confidence in one's ability is often the best guarantee of success.

232. **fors**: *perchance;* adverbial. **aequatis rostris** = *iunctis frontibus,* 157.

233. **ponto**: *toward the sea.*

235. **aequora curro**: cf. *currimus aequor,* III. 191. The accusative is cognate.

236. **laetus**: it will be a thanksgiving offering; *laetus* and *libens* are commonly used in connection with sacrifices; cf. "God loveth a cheerful giver."

237. **voti reus**: *if bound by my vow.* The phrase is illustrated commonly in Roman law, where (*e.g.*) *pecuniae reus* is used of one condemned to pay money. So one who makes a vow to the gods is bound by it, when his prayer has been fulfilled.

238. **porriciam**: *porricere* is a technical term in connection with offerings.

242. **impulit**: note the artistic effect of the strong pause and the accumulated dactyls. **illa**: the ship.

Lines 244–267.

Aeneas distributes the Prizes.

244. **satus Anchisa**: *the son of Anchises.*

247. **in navis**: *for each ship;* hence the distributive *ternos.* **optare et ferre**: *to choose and take away.* The infinitives express purpose. See I. 319.

250. **quam plurima circum**, etc.: *around which ran ample Meliboean purple in double waving line.*

251. **Maeandro**: from this comes our word *meander.*

252. **puer regius**: Ganymede, son of Tros, who was carried by an eagle up to heaven to be the cup-bearer of Jupiter; cf. *rapti Ganymedis honores,* I. 28.

254. **anhelanti similis**: *like one panting; i.e.* the picture is so vivid. **quem praepes**, etc.: there must have been two scenes, with Ganymede figuring twice. In the first, he is engaged in the hunt; in the second, he is borne aloft by the eagle.

257. **saevitque canum latratus in auras**: *the savage barking of dogs rises skyward.*

258. **qui**: the antecedent is *huic*, 259. **deinde**: with *donat.*

259. **lēvibus**: note the quantity of *e.* **hamis consertam auroque trilicem**: cf. III. 467, with note.

260. **Demoleo**: dative of separation. The person referred to is not otherwise known.

261. **Ilĭŏ**: the final vowel is shortened before a vowel. Note the appropriate rhythm of the verse.

262. **donat habere**: *he gives to keep; habere*, an infinitive of purpose. **viro**: repeats *huic*, but is an addition not without meaning, as if 'for his heroic deed.'

264. **multiplicem**: *with its many folds.* The details are added to enhance the prowess of Aeneas. **indutus**: *clad in this;* supply *illam* from the previous line.

266. **geminos ex aere lebetas**: *a pair of brazen caldrons; ex aere = aereos.*

267. **aspera signis**: *figured in relief; signis*, as in I. 648.

Lines 268–285.

Return of Sergestus.

268. **iamque adeo**: *and now indeed;* cf. II. 567. **donati**: *having received their prizes.* With this participle *superbi* is connected by *-que.*

269. **taenis**: a rare contraction for *taeniis.* These were commonly worn by athletes.

271. **ordine debilis uno**: *crippled in one tier* (of oars).

272. **inrisam sine honore**: *inglorious, amid jeers.*

273. **viae in aggere**: *on a highway.* Roman roads, being substantial in structure and well drained, rose above the general level of a flat country.

274. **aerea** = *ferrata, with iron tire.* **obliquum**: *while crossing.* **gravis ictu**: poetical for *gravi ictu;* literally, *heavy in respect of the blow.*

275. **saxo**: instrumental ablative.

276. **nequiquam fugiens**: *vainly trying to escape.*

277. **parte ferox**: *in part* (of its body) *undaunted.*

278. **arduus attollens**: *raising aloft;* a characteristic use of the adjective for an adverb; cf. III. 70. **pars**: for *sed pars altera.*

279. **nixantem nodis**: *as it struggles on with its coils.* **seque in sua**, etc.: literally, *and twining itself upon its own limbs.* Note the double alliteration in the verse.

281. **vela, velis**: the repetition is emphatic. Oars have given way to sails.

282. **promisso munere**: Virgil has not told us before that even the last would receive a prize. Such, however, is the principle followed here and in 305.

284. **operum Minervae**: especially, spinning and weaving.

285. **genus**: Greek accusative of specification. **sub ubere**: *at her breast.*

Lines 286–314.

Competitors in the Foot-race.

286. **hoc misso certamine**: *when this contest was over.* So Cicero uses the phrase *ante ludorum missionem, before the end of the games.*

287. **quem collibus curvis**, etc.: when Virgil says 'which woods encircled by means of winding hills,' he means, *which winding hills, well-wooded, encircled.*

288. **theatri circus**: *the circle of a theatre.* The place formed a natural amphitheatre.

289. **quo se**, etc.: *whither, with many thousands, the hero betook himself into the midst of the company.* *consessu* is dative = *in consessum.* There is a sort of prolepsis in the expression, because the *multa milia* constituted the *consessus.*

290. **exstructoque resedit**: *and sat down on a raised seat.* The participle is used as a substantive.

291. **hic**: temporal. **qui**: translate, *if any*. The antecedent is understood, viz. *eorum*, with *animos*. **velint**: subjunctive in virtual indirect narration.

296. **amore pio pueri**: *tender affection for the boy, i.e.* Euryalus.

301. **adsueti silvis**: *i.e.* woodsmen.

302. **quos fama obscura recondit**: literally, *whom fame hides in darkness*, i.e. *whose fame is hid in darkness*. In *fama obscura* we have the juxtaposition of conflicting ideas, *i.e.* oxymoron.

303. **quibus in mediis**: *in the midst of these*.

305. **mihi non donatus**: *without a gift from me;* mihi is dative of agent.

306. **Gnosia**: *i.e.* Cretan. The Cretans were famous as archers. **lēvato**: *polished*.

307. **caelatam argento**: *embossed with silver;* probably on the handle. **ferre**: cf. *dat ferre*, 248.

308. **unus** = *idem*. **praemia**: *prizes, i.e.* special ones.

309. **flava oliva**: *pale-green olive*. Elsewhere Virgil speaks of the *pallens oliva*. **caput nectentur**: *shall have their heads crowned;* a use of the middle voice.

311. **alter**: *the second*. **Amazoniam, Threiciis**: ornamental epithets, implying that the quiver and arrows are the best of their kind.

312. **lato quam circum**, etc.: *which is girt about with a broad belt of gold and clasped by a buckle with polished gem; tereti gemma*, like *lato auro*, is an ablative of quality.

Lines 315–339.

Nisus and Euryalus.

316. **corripiunt**: literally, *seize upon;* i.e. *dash over*. **spatia**: *the course*. **limen**: *the starting-point*.

317. **effusi nimbo similes**: *streaming forth like a storm-cloud, i.e.* like a sudden shower of rain. So in the *Georgics* (IV. 312) Virgil compares a flight of bees to *aestivis effusus nubibus imber*. **ultima signant**: sc. *oculis, fix their eyes on the goal*.

318. **primus abit**: *gets away first*.

320. **proximus huic**, etc.: an oft-quoted line. Note the spondaic fifth foot, due probably to the fact that the verse is an echo from older literature.

323. **quo sub ipso**: *close upon him.*

324. **calcem terit iam calce**: *now grazes foot with foot; calx = pes.*

325. **spatia si plura supersint**: *did more of the course (= plus spatii) remain.* The condition is regarded as still possible. Virgil and his readers are, as it were, spectators of the race.

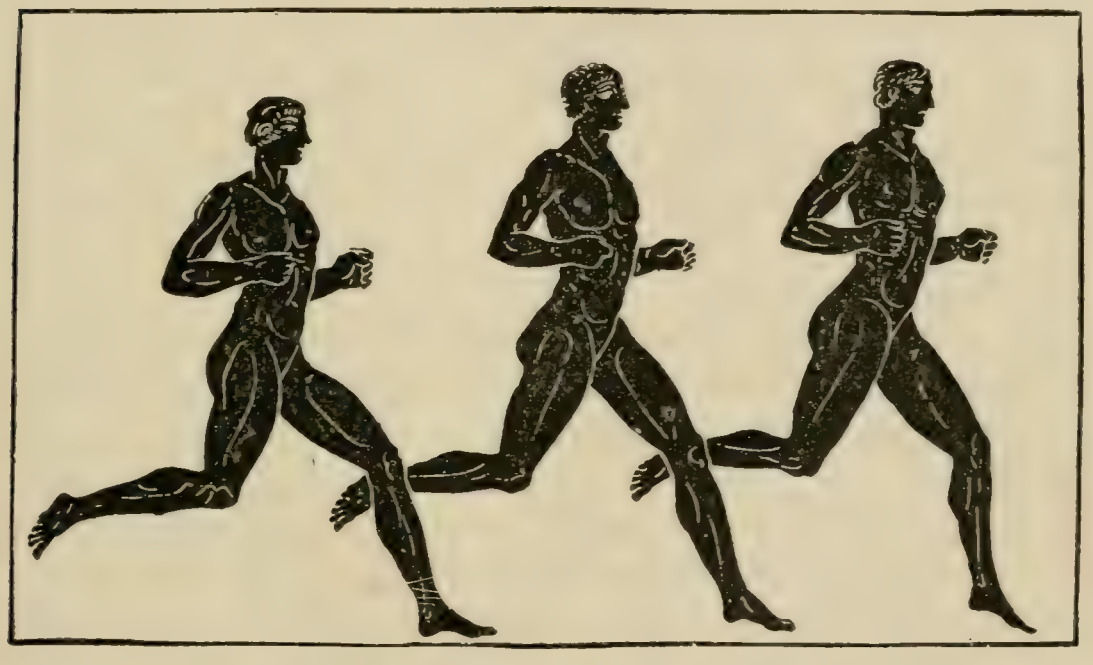


FIG. 61. A LONG-DISTANCE FOOT-RACE.

326. **transeat elapsus prior**, etc.: *he would shoot past him to the fore.* **ambiguumve relinquat**: *or leave (the issue) in doubt; i.e.* make it a tie.

328. **finem**: feminine; cf. *la fin* in French. For the rhythm, see note on 34.

329. **caesis**: *i.e.* in sacrifice. **ut forte**: *for* (or, *as*) *by chance; ut* here is often translated as 'where,' but Virgil has no other instance of this use.

330. **super**: adverb.

331. **presso solo**: *as he trod the ground.*

332. **titubata**: *tottering.*

333. **sacro cruore**: *blood of sacrifice.*

334. **ille**: used for emphasis, as in 186.

336. **ille**: *i.e.* Salius.

337. **munere amici**: *thanks to his friend.*

338. **prima tenet**: *takes first place.*

339. **tertia palma**: sc. *est, is third winner; palma,* which is properly the victor's reward, is used by metonymy for the victor.

Lines 340–361.

All the Contestants are Rewarded.

340. **ora prima patrum**: *the gazing elders in front.* In Rome the best seats at a spectacle were given to the senators (*patres*).

342. **reddi**: in prose this would be *ut reddatur.*

343. **favor**: *good will.*

344. **gratior et pulchro**, etc.: *and merit that comes with more winsomeness in a fair form; veniens* adds color to the expression.

346. **subiit palmae**: *has reached a prize.* **frustraque**: translate *-que* as *but.*

347. **si primi Salio reddantur honores**: the condition is one of virtual indirect discourse, as this is the plea of Diores.

349. **palmam movet ordine nemo**: *no one alters the order of the prizes;* literally, *moves from their order; palmam* is a collective singular; *ordine* is ablative of separation.

350. **me**: subject of *miserari.* **casus**: *mischance,* accusative plural. The word involves an illusion to the actual fall of Salius.

352. **aureis**: a dissyllable by synizesis; *gilded.*

354. **et te lapsorum miseret**: for the syntax, see II. 143. **Niso**: *i.e.* one who also, like Salius, fell (*lapsorum*). Nisus is not very serious. Take with *dabis,* rather than *digna.*

355. **merui**: the first person, because *Niso* is equivalent to *mihi.* The form is vivid for *meruissem,* hence the protasis *ni tulisset.* **laude**: *merit.*

356. **quae Salium**: sc. *tulit.*

357. **simul his dictis**: *simul* as a preposition is poetical for *simul cum*. **ostentabat**: note the frequentative form, *made a great display of*.

358. **risit olli**: *smiled upon him; olli* is indirect object; *risit illum* would be 'laughed at him.'

359. **Didymaonis artis**: *the workmanship of Didymaon*, of whom nothing is known; *artis* is accusative and the plural is poetic; cf. *casus*, 350.

360. **Neptuni sacro Danais**, etc.: *once taken down by Greeks from Neptune's hallowed doorway. Danais* is a dative of agent; *poste* is properly a pillar, *i.e.* of a temple entrance. The shield had once been dedicated by some Greek to Neptune, but seems to have been afterwards taken to Troy, where it fell into the hands of Aeneas.

Lines 362–386.

The Boxing Match.

362. **confecti**: sc. *sunt*.

363. **si cui virtus**, etc.: *whoso is valiant and ready of heart within.* With *si cui* supply *est; animus praesens* is the spirit or resolution that supports one in the hour of danger. It means more than mere presence of mind, being active, not simply passive.

364. **evinctis bracchia palmis**: *arms with gauntleted hands, i.e.* bound with the *caestus*, the ancient boxing-glove, which was really a set of long leathern thongs, bound round the hand and arm, and strengthened with metal. See Fig. 24.

365. **geminum honorem**: *a double prize.*

366. **velatum auro vittisque**: *decked with gold and fillets.* The horns were gilded and the heads crowned with garlands. Note the alliteration and weighty rhythm of the verse.

368. **vastis viribus**: note the alliteration here and in the next verse.

369. **magno virum murmure**: *amid the mighty murmurs of the people.*

370. **Paridem**: in Homer, he is showy and effeminate, but later Greek poets made him excel in athletics.

371. **idem**: *and who also.* **ad tumulum**: *i.e.* when Hector's funeral games were held.

372. **victorem**: *i.e.* hitherto victorious. Translate as *champion.* **immani corpore qui se**, etc.: *who, hailing as he did from the Bebrycian race of Amycus, strode forward with his huge bulk.* In *se ferebat* is perhaps involved the idea of a swaggering air. We have the phrase without any such implication in *quem sese ore ferens*, IV. 11. In any case, *se ferebat* is, literally, *presented himself*, not *boasted.* Amycus, a king of the Thracian Bebryces, was conquered only by the famous Pollux.

375. **talis**, etc.: *such was Dares, who at once raises his head high for battle; prima* is put poetically with *proelia.*

378. **huic**: *to meet him.*

380. **excedere palma**: *resign the prize.*

384. **quae finis**: sc. *est.* **quo . . . usque**: by tmesis for *quousque, how long?*

385. **ducere**: sc. *me.*

386. **reddi**: the prefix *re-* implies that this is his due.

Lines 387–423.

Entellus enters the Lists.

387. **gravis**: *sternly;* with adverbial force.

388. **ut**: like *ut forte* in 329, *as he was sitting* (literally, *had taken his seat*).

389. **fortissime frustra**: *i.e.* his former valor goes for naught, if he allows Dares to go unchallenged. The alliteration and rhythm emphasize the reproach.

390. **tam patiens**: *so tamely.* **nullo certamine**: *without a struggle;* modal ablative.

391. **nobis**: ethical dative; cf. *mihi*, 162. **deus ille magister**: *that divine teacher; deus*, not so much because Eryx, like Aeneas, was a son of Venus, but rather because of his surpassing merit.

392. **nequiquam memoratus**: *vainly famed;* because his pupil does not maintain his reputation.

394. **gloria**: *ambition.*

395. **sed enim**: *but in truth;* cf. I. 19.

397. **quae quondam fuerat**: sc. *mihi, which once I had.* **improbus iste**: *yon blusterer.*

398. **si**: repeating the *si* of the previous line. **foret** = *esset.*

399. **haud**: with *inductus;* "by no gift-giving led." (Morris.)

400. **moror**: *heed, care for.* **deinde**: with *proiecit.*

402. **quibus acer Eryx**, etc.: *with which valiant Eryx was wont to enter contests.* The phrase *ferre manum in* is used quite literally, *bring his hand to,* but suggests the common expression, *conferre manum,* of fighting at close quarters.

403. **duroque intendere bracchia tergo**: *binding his arms with the tough hide;* note that *-que* adds, in parataxis, a subordinate idea.

404. **tantorum ingentia septem**, etc.: *so vast were the seven huge ox-hides, all stiff with lead and iron stitched in;* cf. *magnorum horrentia centum terga suum,* I. 634, where *magnorum* is parallel to *tantorum,* but *terga* has a different sense, 'backs' or 'chines.' We have here an instance of exaggeration in epic description.

406. **longe recusat**: *from a distance declines* (the combat, sc. *pugnam*); *longe* implies 'shrinking back,' a vivid touch.

407. **pondus et vinclorum immensa volumina**: *i.e. the weighty and huge folds of the gauntlets.*

409. **senior**: *i.e.* Entellus.

411. **tristem pugnam**: *fatal contest; tristem,* because, in this contest with Hercules, Eryx was slain.

412. **tuus**: addressed to Aeneas.

413. **sanguine**: *i.e.* of former opponents of Eryx.

414. **suetus**: sc. *fui.*

415. **melior**: *i.e.* in my better days. **aemula necdum**, etc.: *nor yet had envious age sprinkled my temples with snow; cānebat,* literally, *was hoary,* from *cāneo.*

418. **sedet**: *is settled;* so, *sedet animo,* II. 660; IV. 15. **probat auctor Acestes**: *and approved by my backer Acestes.* Note the asyndeton.

419. **tibi terga remitto**: *I waive the gauntlets as you wish.*

421. **duplicem amictum**: *cloak of double folds.* Such a cloak was called *abolla.*

422. **et magnos**, etc.: a very sonorous verse, combining alliteration of *m*, anaphora, and spondaic rhythm. The idea of unusual size is further emphasized by the use of a hypermetric syllable.

423. **exuit**: *strips;* sc. *vestibus.*

Lines 424–452.

The Combat.

424. **pater**: the term indicates his careful superintendence of the games. **extulit**: *brought out.* **aequos**: explained by *paribus armis.*

426. **in digitos arrectus**: *on tiptoe; i.e.* to secure a good reach.

427. **extulit**: *raised;* but see 424.

429. **immiscent manus manibus**: Virgil thus describes the preliminary sparring, which provokes the real encounter (*pugnam lacessunt*).

430. **ille**: Dares.

431. **hic**: Entellus. **membris et mole**: *i.e.* massive limbs; hendiadys. **trementi**: *as he trembles;* a dative of interest.

433. **inter se iactant**: *launch at each other.* **volnera**: *hard blows.*

434. **multa cavo lateri**, etc.: *many a blow they rain on hollow flank; caro lateri* is indirect object. The subject of *ingeminant* is *viri*, but of *dant, pectora.*

435. **errat crebra**: *plays oft.*

436. **crepitant**: the word is onomatopoetic.

437. **gravis**: *solid.* His weight is shortly to be the cause of a heavy fall (cf. 447). **nisu eodem**: *with poise unchanged.*

438. **corpore modo atque oculis**: *merely with his body and eyes; i.e.* without changing his place (*nisu eodem*) he bends his body slightly. **tela exit**: *evades the blows; exire* is here transitive.

439. **ille**: *i.e.* Dares. **velut qui**: *like one who.* **oppugnat molibus**: *assails with siegeworks.*

440. **sedet**: *encamps;* or, with *circum, besets.*

441. **aditus**: supply *temptat* (*tries*) from *pererrat*, a case of zeugma.

442. **arte**: *skilfully.*

443. **insurgens** = *in digitos arrectus*, 426. Entellus is now taking the offensive.

444. **extulit**: note the effect of the dactyl and strong pause following the spondaic rhythm of 443. **ille ictum venientem a vertice velox praevidit**: *the other speedily foresaw the blow sweeping sheer down.* Note the striking alliteration. This feature continues to be prominent in almost every one of the remaining verses of this paragraph.

445. **elapsus**: *slipping aside.*

446. **ultro**: *even.* He missed his mark and went beyond (*ultra*).

447. **gravis graviterque concidit**: *heavy as he was, also fell heavily.* The repetition is in imitation of an Homeric combination, μέγας μεγαλωστί. The force of *con-* may be given as *in a heap.*

448. **quondam**: *at times.* **cava**: *hollow; i.e.* from age.

450. **studiis**: *eagerly.*

451. **caelo**: dative, after verb of motion, as in ii. 186.

Lines 453–484.

Entellus Victorious.

454. **vim suscitat ira**: *awakes violence with anger; ira* is ablative.

455. **conscia virtus**: *consciousness of worth.*

456. **aequore toto**: *over the whole arena.*

457. **ille**: cf. its use in 186.

458. **quam multa grandine**, etc.: *thick as the hail when storm-clouds rattle on the roof.* Note the onomatopoetic alliteration in *culminibus crepitant.*

459. **sic densis ictibus heros**, etc.: *so thick the blows from either hand wherewith the hero oft beats and batters Dares.* Note the intentional assonance in the verbs.

461. **pater**: here appropriate, because of his kindliness.

466. **non viris alias**, etc.: *seest thou not the strength is another's, and the gods are changed?* The second clause explains the first; the gods who once favored Dares now favor Entellus, who has the greater strength.

468. **illum**: *i.e.* Dares.

469. **utroque**: *from side to side.*

471. **galeamque ensemque**: as promised in 367.

473. **superans animis**: *triumphant in spirit.*

474. **haec**: explained by the two following verses.

476. **servetis revocatum**: *recall and rescue.*

477. **adversi**: *as it fronted him.* The word emphasizes the idea of *contra stetit;* he and the bull faced each other.

478. **donum**: in predicate relation.

479. **libravit**: literally *balanced* or *poised;* here, *swung.*

480. **arduus**: *at his full height;* cf. *insurgens*, 443. The pause after *arduus* suggests expectancy. **effractoque inlisit**, etc.: *broke into the skull, scattering the brains.* Here the ablative absolute does not, as is usual, express priority of action.

481. **humi bos**: the monosyllabic ending has onomatopoetic effect; cf. the ending in I. 105 (*aquae mons*). Note, too, the dactylic rhythm of the verse, the diaeresis after *sternitur*, and the feminine caesurae in the third and fifth feet.

482. **super**: adverb.

483. **meliorem animam**: *i.e.* it is better to offer a bull than the life of a man.

484. Note the impressiveness of this final verse, with its spondaic rhythm.

Lines 485–499.

The Archery Contest.

486. **qui forte velint**: cf. 291 with notes.

487. **ingenti manu**: *with a large force;* explained as *magna multitudine* by Servius. Most modern editors take the phrase as 'with his strong hand,' but it is ridiculous to make the hero do so hard a piece of work unnecessarily and in the presence of a large assembly.

488. **volucrem**: *fluttering.* **traiecto in fune**: *on a cord passed across her.* The words, coming between *volucrem* and *columbam*, evidently refer to the dove. The cord, thus attached to the bird, is called *nodus* in 510.

489. **quo tendant ferrum**: *at which* (literally, *whither*) *they are to aim their shafts;* a relative clause of purpose.

490. **deiectam aerea sortem accepit galea**: *a brazen helmet*

received the lots thrown in; sortem is a collective singular. The lots, consisting of pebbles on which the several names were written, were shaken in an urn or helmet, until a lot leaped out (*exit*, 492). This method is here followed to determine the order in which the men are to shoot.

496. **Pandare**: for the apostrophe, cf. II. 429, with note. **iussus**: *i.e.* by Minerva (Athena). The story is told in Homer, *Iliad*, IV. 86 ff.

498. **Acestes**: *i.e.* the lot of Acestes.

499. **ipse**: *even he*, though so old.

Lines 500–544.

The Contest closes with the Arrow-omen.

501. **pro se**: *according to his powers*, or *with all his strength.*

503. **volucris auras**: *the fleet breezes.* The same combination occurs again in XI. 795.

504. **arbore mali**: *in the wood of the mast.*

505. **timuit exterrita pinnis**: *fluttered her wings in terror.*

506. **ingenti plausu**: *with loud applause.* Some, with less probability, comparing 215, refer the phrase to the bird, *i.e.* 'with loud beating (of the wings).' But, in 215, *pinnis* is added, as in 515 we have *alis* with *plaudentem.* **omnia**: *the whole place.*

07. Note the rhythm.

508. **alta petens**: *aiming high.* **pariter oculos telumque tetendit**: *eyes and shaft alike he levelled; i.e.* took careful aim.

510. **nodos**: cf. the note on *traiecto in fune*, 488. Note the asyndeton, (*yet*) *he severed the knots.*

511. **quis** = *quibus.* **innexa pedem**: The purely logical usage is seen in 6. 281. Here we have its poetic extension; cf. 1. 228.

512. **Notos**: for *ventos*, and governed by *in*, which is expressed with the second noun.

513. **rapidus**: with adverbial force. **iamdudum arcu**, etc.: *having already long held his arrow in place on his ready bow; contenta* (*strained, drawn*) is here transferred from the bow to the arrow.

514. **in vota**: *to (hear) his prayer.* Note the double alliteration in the verse.

515. **iam laetam**: *when now exulting; i.e.* at its escape. **speculatus**: *fixing his aim upon.*

517. **in astris aetheriis**: *i.e.* in the region to which the spirit properly belongs, as the soul was believed to consist of aether. Note the rhythm of 516–7.

518. **fixam**: *i.e.* in its body.

519. **superabat**: *remained over, = supererat.*

521. **ostentans artem**: *making a display of his skill.* This he does by drawing a long bow and making the string resound. Note the force of the frequentative. **pater**: *i.e.* as a veteran archer. Note the quantity of the final syllable, an archaism; cf. πατήρ.

522. **obicitur**: cf. II. 200, with note. **magnoque futurum augurio**: *and destined to prove of great import; augurio* is dative of purpose.

523. **docuit post exitus ingens**: *in after days the mighty issue showed this.*

524. **seraque terrifici**, etc.: *and at a late time the terrifying seers proclaimed the omens; sera* is emphatic, and repeats the idea of *post.* What this event of later days was, we do not know; possibly the Punic Wars, in which Sicily played so great a part, and which made her a province of Rome.

525. **liquidis in nubibus**: 'amid the floating clouds' (Rhoades).

527. **caelo refixa**: *unloosed from heaven.* Note the impressive spondaic rhythm.

528. **crinem**: *a hairy trail.* Our word 'comet' (κομήτης) originally meant a star with a *hairy* trail (*stella crinita*).

530. **nec omen abnuit**: *i.e.* he welcomes the omen, regarding it as good.

531. **laetum**: Acestes, too, treats the omen as good.

534. **exsortem ducere honores**: (*that thou*), *out of due course, shouldst receive honors; exsortem* agrees with *te.*

535. **ipsĭus**: note the scansion. **Anchisae**: *i.e.* once belonging to Anchises.

536. The rhythm is similar to that of 527.

537. **in magno munere**: *as a great gift.*

538. **sui**: *of himself;* with *monumentum.*

541. **praelato invidit honori**: *grudge the honor set above his own.*

542. **quamvis deiecit**: the indicative is poetical.

543. **proximus donis**: literally *next in respect to gifts;* i.e. *the next prize-winner.*

Lines 545–603.

The Ludus Troiae.

545. **nondum certamine misso**: *i.e.* before the archery contest is over; cf. 286.

546. **custodem**: cf. 257. The sons of Roman gentlemen were regularly escorted by attendants, known as *paedagogi,* of which term *custodes* would be a less technical equivalent.

547. **fidem fatur ad aurem**: this implies secrecy. The spectacle is to be a surprise for the spectators.

548. **Ascanio**: with *dic,* 551.

550. **ducat, ostendat**: jussive subjunctives in parataxis with *dic;* cf. *dic properat,* IV. 635. **avo**: *in his grandsire's honor;* a dative of reference.

552. **infusum**: *who had streamed in; i.e.* to get a closer view. **esse patentis**: *to be cleared;* the participle is used as an adjective, = *vacuos.*

553. **incedunt**: *parade.* There is first a procession. **pariter**: *in uniform array;* the word applies to both appearance and movements.

554. **lucent**: a comprehensive word, applicable to the arms and trappings, as well as to the youths themselves.

555. **mirata fremit**: *applaud in admiration.* The transitive idea is confined to *mirata,* which governs the accusative *quos.*

556–574. These verses describe the appearance of the boys, as in procession they parade before the throng.

556. **omnibus in morem**, etc.: *all have their hair duly crowned with a trimmed garland.* The phrase *in morem* refers to a Roman fashion, which Virgil attributes to the heroic times. We hear

later (673) that the boys wore helmets. These were perhaps donned at a later stage of the spectacle, for it would be hard to wear both helmets and garlands.

557. **bina**: *two each.* Augustus gave two spears and a helmet to each boy who took part in the game of Troy. **ferunt**: supply *pars* as subject from the next verse.

558. **levis**: *polished.* **it pectore summo**, etc.: *at the top of the chest around the neck passes a pliant circlet of twisted gold.* The reference is to the golden *torques*, a military decoration, which was worn low down on the neck.

560. **terni** = *tres*, and used for variety.

561. **ductores**: *captains.* **pueri bis seni**, etc.: *the boys, twice six in number, following each, look gay with parted troop and like commanders.* This statement merely amplifies the previous one; *bis seni*, not merely twelve, but twelve in two groups of six each; *agmine partito* refers to the symmetrical division of the whole into three companies, and of each company into two halves; *paribus magistris* means simply that the companies are commanded alike. The *magistri* are the same as the *ductores;* cf. 176 with note.

563. **una acies**: sc. *est.*

564. **referens**: *renewing.*

565. **auctura Italos**: *destined to increase the Italian race; i.e.* by means of a large number of descendants. **albis bicolor maculis**: *dappled with spots of white.*

566. **vestigia primi alba pedis ostentans**: *showing white pasterns, as it stepped;* literally, *showing white steps of its pastern. primi pedis* means the *front part of the foot.* The horse was like that to which Mr. Biglow's bluff farmer referred, when he warned him "To shun a beast that four white stockings wore." (Lowell, in the introduction to *The Biglow Papers.*)

567. **frontemque arduus albam**: *and a white brow, as it towered high.*

568. **Atii Latini**: *the Latin Atii.* The reference is a compliment to Augustus, whose mother was Atia, niece of Julius Caesar. The attachment between Atys and Iulus, spoken of in the next verse,

doubtless has reference to the future union between the Atian and Julian families.

C. Iulius Caesar

C. Iulius Caesar (Dictator) — Iulia = M. Atius Balbus

Atia

Augustus

572. Cf. 538.

575. **excipiunt plausu pavidos**: *greet with cheers the timid boys.* **tuentes**: *as they gaze.*

576. **veterumque adgnoscunt ora parentum**: *and see in them the features of their sires of old; i.e.* they note resemblances to fathers and grandfathers.

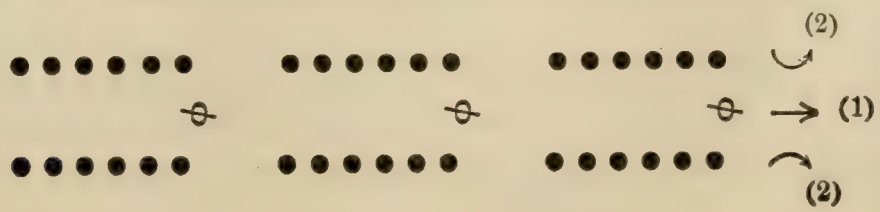
577. **laeti**: no longer *pavidi.*

578. **lustravere**: *paraded before.* **paratis**: dative.

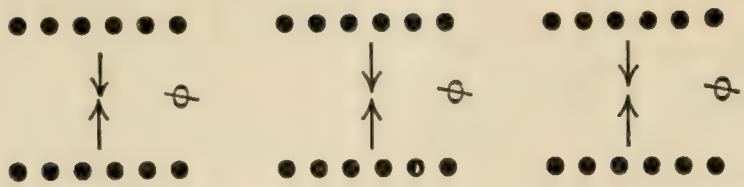
579. **Epytides**: probably he was the chief trainer, for a later reference (669) shows that others were associated with him.

580. **olli discurrere pares**, etc.: *they galloped apart in equal ranks, and the three companies, parting their bands, broke up the columns.* The statement beginning with *atque* explains the preceding one in more detail. After riding in double column down the centre, they wheeled, half to the right and half to the left, and galloped to the sides of the arena; but at the word of command, given by Epytides, they turned right about face, and then the two sides charged each other, with weapons levelled. The companies (*turmae*) consist of twelve youths each, so that the *chori*, or half-companies, comprise six each. Thus, when they wheel to the charge, there are eighteen on each side.

The first and second positions could be indicated thus:



the third as follows:



The three captains (⊖ ⊖ ⊖) probably act as pivot points or mark the centre of the field, where the charging half-companies reform in marching column.

583. **cursus, recursus**: *marches, countermarches.*

584. **adversi spatiis**: *in opposing groups;* literally, *opposed in respect to spaces* or *position, = adversis spatiis.* **alternosque orbibus orbis impediunt**: *and interweave circle with circle; i.e.* wheel in and out in intricate fashion. Virgil does not enter here into precise details; *orbibus* is an instrumental ablative.

585. **pugnae cient simulacra sub armis**: it is a sham battle.

587. **pariter feruntur**: *march side by side.*

588. **Creta alta**: Crete is a mountainous island.

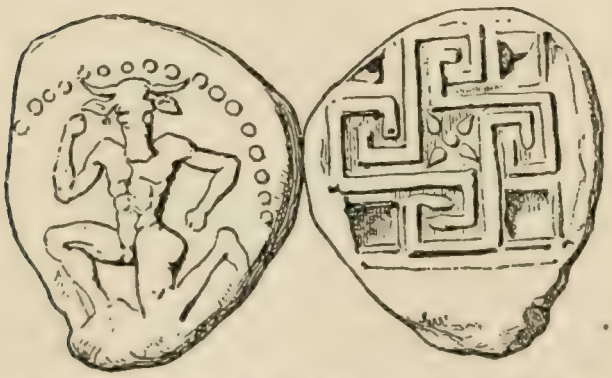


FIG. 62. CRETAN LABYRINTH AND THE MINOTAUR.

589. **parietibus textum caecis iter**: 'a way within blind walls inwoven' (Kennedy); *i.e.* with neither doors nor windows. **ancipitemque mille viis dolum**: *and a bewildering work of craft, with a thousand paths; mille viis* is ablative of quality.

590. **qua signa sequendi**, etc.: *so that there the tokens of the course were confused by the indiscoverable and irretraceable maze. qua* (literally, *where, = ut ea*) introduces a relative clause of result. The *signa sequendi* are, properly, marks by which one would follow the course. The lengthy compounds, with syllabic anaphora (*in-, in-*), harmonize with the idea expressed.

592. **haud alio cursu**: *even in such a course; i.e.* in one just as intricate.

593. **texuntque fugas et proelia ludo**: *and weave in sport their flight and battles; ludo* is a modal ablative.

594. **delphinum similes**: this simile turns upon the rapidity and joyousness of their movements, as the former did upon their intricacy.

595. **Carpathium Libycumque**: sc. *mare.*

596. **hunc morem cursus**: *such manoeuvres as a custom;* cf. *hunc morem sacrorum,* III. 408.

598. **rettulit**: *revived.* **Priscos Latinos**: *the Early Latins, i.e.* the Latins living before the foundation of Rome. It is a technical phrase.

599. **quo modo**: *even as;* sc. *celebravit.* **ipse**: Ascanius. **quo**: sc. *modo.*

600. **porro**: *in succession.*

601. **patrium honorem**: *ancestral observance.*

602. **Troiaque nunc pueri**, etc.: *and now the boys are called Troy, and the troop Trojan.* With *pueri* supply *dicuntur.* The second half of the verse explains the first. The equestrian sports, known as the *ludus Troiae,* had been introduced by Sulla and favored by Julius Caesar, but reached their highest development under Augustus. By connecting them with Aeneas and Iulus, Virgil is paying a compliment to the emperor.

603. **hac . . . tenus**: tmesis for *hactenus.* **sancto patri**: *i.e.* Anchises, called *sancte parens,* 80. The dative as in *avo,* 550.

Lines 604–640.

Iris arouses the Trojan Women.

604. **primum**: *i.e.* since reaching Sicily. **fidem mutata novavit**: *turning, changed her faith.* Fortune had been loyal to them; now she becomes disloyal, *i.e.* unfavorable.

605. **tumulo**: locative ablative. **referunt sollemnia**: *pay the due rites.*

606. The rhythm is suggestive of coming evil.

607. **eunti**: *i.e.* to aid her flight.

608. **multa movens**: sc. *animo.* **antiquum saturata dolorem**: so Shakespeare's Shylock, "I will feed fat the ancient grudge I bear him" (*Merchant of Venice*, I. 3, 48); *saturata* is a middle participle governing a direct accusative; cf. I. 228.

609. **per mille coloribus arcum**: *along her thousand-hued rainbow.* Iris is the goddess of the rainbow; *mille coloribus* is ablative of quality.

610. **nulli visa**: *seen of none; nulli*, dative of agent. **virgo**: repeating *illa.*

613. **sola secretae**: note the alliteration.

614–5. Note the slow, spondaic rhythm, in keeping with the thought.

616. **superesse**: exclamatory infinitive; cf. *desistere*, I. 37. The infinitive clause, however, becomes the subject of *est*, to be supplied with *vox.*

617. **urbem orant**: like Aeneas himself; cf. I. 437.

618. **haud ignara nocendi**: *not unversed in working ill;* litotes.

621. **cui genus**, etc.: *a woman who once had had family, fame, and children;* a causal clause of characteristic. She had been influential in the old days of Troy.

624. **traxerit**: subjunctive, because the clause gives the reason for calling them *miserae.*

626. **vertitur**: *is closing.*

627. **cum**: *while.* **freta**: governed by *emensae.*

> "And we all seas the while, all lands, all rocks and skies that hate
> The name of guest, have wandered o'er." (Morris.)

630. **fines**: sc. *sunt.*

631. **muros iacere**: *from building walls.*

633. **nullane iam Troiae**, etc.: *shall no walls hereafter be called Troy's?*

634. **Hectoreos amnis**: *i.e.* the rivers on whose banks fought the noblest of Trojans.

638. **iam tempus agi res**: sc. *est*: *now 'tis time that deeds be done.* The monosyllabic ending, being abrupt, lends vigor.

639. **nec tantis mora prodigiis**: *such portents admit no delay*; *prodigiis* is dative.

640. **faces**: there is a fire on the altar.

Lines 641–663.

The Women fire the Ships.

642. **sublata procul dextra**: *raising her hand aloft; procul = alte.* **conixa**: *with full force.*

643. **et iacit**: note the effective pause.

645. **tot Priami natorum**: *of the many children of Priam;* cf. note on II. 501.

646. **vobis**: *look you!* Ethical dative.

648. **spiritus**: *spirit,* or *energy.*

651. **indignantem quod sola careret**: *fretting, because she alone had no part in.* Beroe's reason is reported.

652. **munere**: *ceremony.*

654. **at matres primo ancipites**, etc.: *but at first the matrons were gazing on the ships with jealous eyes, being in doubt and wavering between an unhappy yearning for the land now reached and the realm calling them with the voice of fate; -que* connects *ancipites* and *ambiguae; spectare* is an historical infinitive.

657. **cum**: *when (of a sudden).*

658. **secuit arcum**: *cleft her rainbow path.* The phrase is modelled on *secare viam,* the *via* here being the *arcus;* cf. 609.

660. **rapiunt**: sc. *pars.* **focis penetralibus**: *from domestic hearths; i.e.* from adjacent houses.

662. **immissis habenis**: *with free rein;* the metaphor is from a chariot race. **Volcanus**: by metonymy for *fire.*

663. **abiete**: the ablative is one of material.

Lines 664–684.

Ascanius pleads with the Women.

664. **cuneos theatri**: a feature of the Roman theatres transferred to the grassy slopes.

665. **ipsi**: *i.e.* the men see for themselves.

666. **respiciunt**: *look back at.* **nimbo**: *smoky cloud.*

667. **ut**: *i.e.* he went off just as he was; cf. the use of *ut* in 329, 388.

669. **exanimes**: *breathless.* **magistri**: *trainers*, of whom Epytides (579) is one. The *magistri* in 562 are not the same as those now referred to.

672. **vestras spes uritis**: their ships were their only hope.

673. **galeam inanem**: *empty helmet.* This he doffs, so that the women may not fail to recognize him. Roman soldiers wore helmets in battle, but on the march carried them suspended by straps from the neck. See note on 556. The epithet *inanem* adds color to the picture.

676. **illae**: the women. **diversa per litora**: *over the shores here and there.* The idea in *diversa* is repeated in *passim* and in the prefix of *diffugiunt.*

677. **sicubi**: *everywhere;* literally, *wherever* (sc. *sunt*).

678. **piget incepti lucisque**: *they loathe the deed and the light of day.* **suos**: *their kin.*

679. **excussaque pectore Iuno est**: *and Juno* (*i.e.* the frenzy she has inspired) *is shaken from their breasts.* Our word *enthusiasm* illustrates the ancient idea of the way a god may take possession of one.

681. **posuere** = *deposuere.*

682. **stuppa**: the tow used for caulking is put briefly for the fire within the tow. **lentus est vapor**: *the smouldering heat consumes.* For *est*, see IV. 66, and note.

683. **toto corpore**: sc. *navium, throughout the frame.* An ablative of extent of space, common when *totus, omnis*, and similar words are used.

Lines 685–699.

The Fire is Quenched.

685. **abscindere**: historical infinitive. The act is indicative of grief. So Jacob 'rent his clothes,' when he heard of the loss of Joseph (*Genesis*, Ch. xxxvii. 34).

686. **auxilio** = *in auxilium*, dative of purpose.

687. **si nondum exosus ad unum Troianos**: sc. *es*, *if thou dost not yet utterly abhor the Trojans to a man.* *exosus*, a participial adjective, makes with *sum* an equivalent of *odi*.

688. **si quid pietas antiqua**, etc.: *if thy loving-kindness of old hath any regard for human sorrows.* For *pietas*, see Introd. § 5.

689. **da flammam evadere classi nunc**: *grant to the fleet to escape the flame even now.*

690. **tenuis res**: *slender fortunes.*

691. **quod superest**: *the little that remains.*

694. **sine more** = *sine exemplo.* **tonitru tremescunt**: descriptive alliteration.

695. **ardua terrarum et campi**: *the hills and the plains.*

697. **implentur super**: *are filled to overflowing; super* is an adverb.

Lines 700–718.

A Colony of Aeneadae is to be left in Sicily.

700. **casu concussus acerbo**: marked alliteration.

701. **nunc huc ingentis, nunc illuc**, etc.: *now hither, now thither, moved the weight of his cares within, pondering whether*, etc.; cf. IV. 285–6.

702. **-ne, -ne**: *whether . . . or.* **resideret**: deliberative subjunctive in an indirect question.

703. Observe the parallelism in rhythm between this and the preceding verses. The contrasted thoughts are emphasized by the perfect balance of the two questions.

704. **unum**: *above all others.* **Pallas**: Virgil here honors the Roman Nautii of his day, who claimed the custodianship of the Palladium, which their ancestor Nautes was said to have rescued from Troy. Virgil could not disregard the tradition, though in the second book he seems to have accepted a conflicting one.

706. **haec responsa dabat**, etc.: *she it was who gave him answers, (telling) either what the mighty wrath of the gods portended, or what the course of fate required.* Pallas spoke through the mouth of her

prophet Nautes. *quae portenderet* and *quae posceret* are indirect questions.

Many editors, on very slight authority, read *hac* (sc. *arte*), for *haec, i.e. by this art he gave answers*, etc.

708. The rhythm suggests expectancy. **isque**: *is* picks up the subject *Nautes* after the parenthesis. **infit**: Nautes merely gives advice; he is not proclaiming an oracle.

709. **trahunt retrahuntque**: *draw again and again;* not *to and fro.*

710. **ferendo**: *by endurance.* The precept accords with Stoic teaching.

711. **divinae stirpis**: cf. 38, where we are told that the river-god Crinisus was his father.

712. **consiliis**: dative. **volentem**: causal, *for he is willing.*

713. **trade**: sc. *eos*, antecedent of *qui.* **amissis superant qui navibus**: *who, having lost their ships, are left over.*

714. For the rhythm see note on 614–5.

716. **quidquid**: *all who.* The comprehensive neuter is often used of persons. **metuens pericli**: *fearful of peril; metuens* is here a pure adjective, governing an objective genitive.

717. **habeant sine**: *let them have;* cf. *sinite revisam*, II. 669.

718. **permisso nomine**: sc. *a te.* Nautes thus asks for the approval of Aeneas. **Acestam**: in the *Verrine Orations* (IV. 33, 72) Cicero refers to the tradition which connected the Sicilian town of Segesta or Egesta with Troy and Aeneas. Note the rhythm of the verse.

Lines 719–745.

The Vision of Anchises.

720. **tum vero in curas**, etc.: *then indeed his soul is distracted by various cares.*

721. **bigis subvecta**: *uplifted in her two-horse chariot.* Night comes up in the west and passes across the heavens to the east; *sub-* means *up from below.*

722 **caelo delapsa**: *gliding down from heaven;* because it is a vision sent by Jupiter. Anchises himself is in the underworld (734).

725. **nate, Iliacis exercite fatis**: used already in III. 182.

727. **tandem**: *at length; i.e.* after all your trials. **miseratus est**: used absolutely, *has had compassion.*

728. **pulcherrima**: attracted into the relative clause.

730. **aspera cultu**: *rugged in their nurture.*

731. **debellanda tibi Latio est**: the story is told in the latter half of the *Aeneid.* **ante**: adverb.

732. **Averna per alta**: *through the depths of Avernus; i.e.* the lower world.

733. **congressus meos**: *a meeting with me.*

734. **tristes umbrae**: in apposition with *Tartara,* but translate, *with its gloomy shades.*

735. **huc**: *i.e.* to Avernus.

736. **nigrarum pecudum**: black victims were offered to the gods of the lower world. **multo sanguine**: ablative of instrument. The sacrifice will secure her help.

738. **torquet medios nox umida cursus**: *dewy night wheels her midway course;* and so is verging toward dawn. In *Hamlet* (I. 5. 58), as dawn draws near, the Ghost cries:

> "But soft! methinks I scent the morning air."

739. **saevus**: because it parts us.

741. **quo deinde ruis**: *whither art thou rushing now? deinde* keeps its temporal meaning, which, however, shades off into the inferential. It means, 'after so brief a meeting.' **proripis**: sc. *te.*

743. **sopitos ignis**: *slumbering fires; i.e.* those of his own hearth, near which would be images of the household gods (*Lares* and *Penates*).

744. **canae Vestae**: *hoary Vesta.* She was regarded as one of the oldest of Roman deities.

Lines 746–761.

The New City is Laid Out.

746. **primum**: *chiefly, above all.*

748. **constet**: *is settled.*

750. **transcribunt**: the word implies a formal transfer of names to a new register.

751. **animos nil magnae laudis egentis**: *souls with no craving for high renown.*

752. **ipsi**: *i.e.* those who are to go to Italy; almost = *ceteri*, the rest.

754. **exigui numero, sed bello vivida virtus**: *few in number, but a brave band keen for war; virtus* is used of persons by metonymy. Note the alliteration.

756. **hoc Ilium**, etc.: as the city was called Acesta, Virgil seems to mean that the new city should be another Ilium for its people, and the district around it another Troad.

757. **gaudet regno**: Acestes is to be ruler of the new city.

758. **indicit forum**: *proclaims a court; i.e.* establishes a court of justice, which was indispensable in a Roman city. **patribus**: *senate.* **dat iura**: as was done, not only by the early kings, but by Augustus as emperor. For the picture here given, cf. I. 426.

759. **vicina astris**; hyperbole. **Erycino in vertice**: *on Mount Eryx.*

761. **lucus late sacer**: *a sacred grove of wide extent.* Grammatically, *late* modifies *sacer.* **Anchiseo**: note the spondaic fifth foot.

Lines 762–778.

The Trojans set Sail.

762. **epulata**: sc. *est, has feasted* They have already had a nine days' festival; see 64. This is probably another one in honor of the new city.

763. **factus** sc. *est*, a present perfect, like *straverunt.* **honos**: *sacrifice.*

764. **creber adspirans**: *steadily blowing.*

766. **complexi inter se**, etc.: *embracing one another, they prolong night and day.* The accusatives are direct objects; cf. *annos demoror*, II. 647.

772. **Tempestatibus agnam caedere**: for a similar sacrifice, see III. 120.

773. **ex ordine** = *ex more*, or *rite, duly.*

774. **tonsae olivae** : cf. *tonsa corona*, 556.

775. **procul** : apart. Note the alliteration.

776. Cf. 239, with notes.

777. = III. 130.

778. = III. 290.

Lines 779–826.

VENUS AND NEPTUNE.

781. **nec exsaturabile pectus** = *et inexsaturabile pectus, and her implacable heart.*

782. **descendere in** : *to stoop to.*

783. **quam** : *her; i.e.* Juno. **pietas** : *piety*, on the part of Aeneas, who has offered sacrifices, not only to other gods, but also to Juno ; see III. 547.

784. **quiescit** : the subject is Juno.

785. **media de gente Phrygum** : *out of the heart of the Phrygian race.*

786. **traxe** : syncopated form for *traxisse.* It governs *reliquias.*

787. **cineres atque ossa** : *the very ashes and bones.* Juno does not spare, so to speak, even the dead body of Troy. A passionate exaggeration. To ill-treat a corpse is the utmost cruelty.

788. **sciat illa** : *let her know; i.e.* she may explain her conduct, but no one else can.

789. **Libycis in undis** : referring to the storm of I. 81 ff.

793. **per scelus ecce etiam**, etc. : *lo! too, in wickedness, driving on the Trojan matrons, she hath foully burnt the ships.* The phrase *per scelus* is emphatic by position. Some, less well, refer it to *actis*, 'driven into guilt,' but it is Juno's conduct, not the women's, which is assailed by Venus.

795. **terrae** : dative, *linquere* = *tradere.*

796. **quod superest**, etc. : *grant, I pray, that the remnant may give their sails safely to thee across the waters.* For *quod superest*, cf. 691 ; *tibi* = *mari*, Neptune being the god of the sea.

798. **ea moenia** : *those walls ; i.e.* those which have been promised near the Tiber.

799. **Saturnius**: Neptune, as well as Jupiter, was a son of Saturn.

801. **unde genus ducis**: *whence thou drawest birth.* Venus, according to the myth, sprang from the sea-foam. **merui**: *earned* (*thy confidence*).

803. **Xanthum Simoentaque testor**: in Homer, Aeneas is rescued by Poseidon (Neptune) from Achilles. Shortly afterwards, the latter is compelled to battle with the Simois and Xanthus (*Iliad* XX. 318 ff.; XXI. 136 ff.).

804. **cum Troia Achilles**, etc.: *when Achilles in his pursuit was hurling the bands of Trojans in a panic on their walls.* The force of *cum* continues with *daret, gemerent,* and *posset.*

808. **Pelidae tunc ego forti**, etc.: *then when Aeneas had encountered the brave son of Peleus, and neither the gods nor his strength were in his favor.*

809. **nec dis nec viribus aequis**: ablative absolute.

810. **cuperem cum vertere**: *though I desired to overthrow;* because of Laomedon's treachery.

811. **structis meis manibus**: see note on II. 610.

813. The longed-for promise is expressed in significant spondaic rhythm. **portus Averni**: *i.e.* the harbor of Cumae, near Lake Avernus.

814. **unus tantum**: *one only.*

815. **caput**: *life.*

816. **laeta**: proleptic, with *permulsit, soothed to joy.*

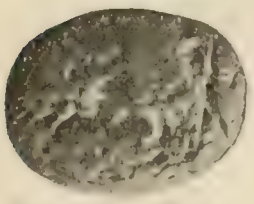


FIG. 63. NEPTUNE.

817. **iungit auro**: *yokes with gold; i.e.* the yoke is a golden one.

818. **feris** = *equis,* but suggesting *ferox, spirited.* **manibusque omnis effundit habenas**: literally, *in his hands lets all the reins stream freely; i.e.* gives free rein to his steeds; cf. *immissis habenis,* 662.

820. **tumidum aequor aquis**: *the sea of swollen waters; aquis,* ablative of respect with *tumidum.*

822. **comitum**: *i.e.* attendants of Neptune. **facies**: sc. *sunt* or *apparent.* **cete**: a nominative plural, Greek form (κήτη).

823. **senior Glauci chorus**: *the aged company of Glaucus.* With this and the following verses, cf. 239–241.

825. **laeva**: neuter plural. **Thetis et Melite**, etc.: Virgil (followed by Milton) imitates Homer in giving occasionally a list of musical names, mainly, it would seem, because the mere sounds give a pleasurable effect; cf. Homer, *Iliad* XVIII. 34 ff.; Virgil, *Georgics* IV. 336 ff.; Milton, *Paradise Regained* II. 186 ff.

Lines 827–871.

The Loss of Palinurus.

827. **suspensam blanda gaudia mentem**: note the chiasmus. **vicissim**: *in their turn;* joys alternate with anxiety.

829. **intendi bracchia velis**: *yards to be spread with sails.*

830. **una omnes fecere pedem**: *together all worked the sheets;* the *pedes* were the sheets or ropes attached to the lower corners of the sail. These were tightened or relaxed according to the wind. **pariter sinistros, nunc dextros solvere sinus**: *and together, now to the left, and now to the right, let out the sails.* This statement merely amplifies the previous one. Virgil describes the tacking of the ships, as they try to catch the wind alternately with the right and left half of the sail. Supply *nunc* with *sinistros.*

831. **una ardua torquent cornua detorquentque**: *together they turn to and fro the yardarms aloft.* The *cornu*, or end of the yard, would point to the bow or the stern, according to the sheet which was pulled tight. In 830 and 831, the main idea is that all the ships tack together.

832. **sua**: *its own*, i.e. *favorable.*

834. **ad hunc**: *according to him.* **alii** = *ceteri*, which cannot be used in the hexameter.

835. **mediam metam**: *its mid goal, i.e.* the middle of its course in the heavens. It is midnight; *meta* involves a metaphor from the race-course.

836. **placida laxabant**: asyndeton; supply *et.*

837. **fusi**: as in I. 214.

838. **levis** : *lightly.*

840. **tristia** : *i.e.* foreboding death.

841. **deus** : *god that he was.* The word resumes the subject *Somnus*, emphasizing his divine power, which a mere mortal could not withstand.

FIG. 64. SOMNUS.

843. **ipsa** : *of themselves.*

844. **aequatae** : *steady*, not gusty.

845. **fessos oculos furare labori**: *steal thy weary eyes from toil; labori*, a dative of separation, common with verbs of 'taking away.'

847. **vix attollens lumina** : because intent on his duty.

848. **mene salis**, etc. : *dost bid me forget the face of the peaceful sea? me* is emphatic. **ignorare** : *i.e.* to act as if I did not know how treacherous the sea is.

849. **huic monstro** : *i.e.* the sea.

850. **Aenean credam quid enim**, etc. : (*and*) *Aeneas — why indeed am I to trust him to the treacherous breezes?* The order has been adopted to give emphasis to *Aenean.*

851. **et caeli totiens**, etc. : *and that too so often deceived by a clear sky; et = et quidem.*

852. **clavum** : with *amittebat.*

853. **nusquam** : stronger than *numquam.* **amittebāt** : the last syllable preserves its original quantity. **sub astra tenebat** : *kept upturned to the stars.* For *sub*, cf. *subvecta*, 721, with note.

855. **vi soporatum Stygia** : *steeped in the slumberous might of Styx; soporare*, 'to make sleepy,' is naturally applied to persons, but here is poetically transferred to a thing.

856. **cunctantique natantia lumina solvit** : *and despite his efforts relaxes his swimming eyes; cunctanti*, literally, *to him holding on*, a dative of reference.

857. **primos** : translate closely with *laxaverat, had begun to relax.*

858. **et** : with *proiecit, when he* (*i.e.* the god) *flung him.*

861. **ales** : *on wings.*

862. **currit iter aequore** : *speeds on its way o'er the sea;* cf. *currimus aequor*, III. 191. **non setius** : *none the less.*

863. **promissis**: *by reason of the promises.* **interrita**: *unafraid.* Note the personification.

864. **iamque adeo**: cf. II. 567. **scopulos Sirenum**: three rocky islets near Capri were regarded as the home of the Sirens.

865. **quondam**: from the poet's, not the hero's, point of view.

866. **rauca saxa sonabant**: *the rocks were roaring hoarsely.* **sale**: *surf.* Note the striking assibilation in the verse.

867. **fluitantem errare**: (*that the ship*) *was drifting from the course;* supply *ratem* as subject of *errare.*

869. **animum**: Greek accusative of specification.

871. **nudus in ignota**, etc.: *naked* (*i.e.* unburied) *shalt thou lie on an unknown strand.* To be left unburied was considered a fearful fate. Note the pathetic ring of the verse, with three feminine caesurae, *nudus* | *in, Palinure* | *iacebis* | *harena.*

QUESTIONS ON BOOK V.

Where did Aeneas intend to go when he left Carthage? How far was it from Carthage to Drepanum? How does Segesta figure in Roman history? Why does Virgil introduce the games? Was it usual for Romans to celebrate funeral games? What similar games are celebrated in the *Iliad?* What great characteristic of the hero is exemplified in Book V? In what other book does Virgil speak of games? Did Augustus encourage them? Had Virgil any aesthetic reason for placing the games between Books IV and VI? Could they have been celebrated equally well before Aeneas went to Carthage? How many different contests were there? Which fills the largest number of lines? Which the smallest? In which was the number of contestants largest? How many contests are there in Homer's account? Which poet shows the more artistic arrangement of the games? How did the Romans mark the observance of funeral anniversaries? Why the *ninth* day in 64? What is the meaning of the first two words in 71? Was the appearance of the serpent (80–93) a good or a bad omen? What Roman families of Virgil's day are honored in connection with the boat-race? What humorous passage occurs in this book?

What other passage is there which closely approaches the humorous? Why are such passages almost confined to Book V? Who is the *puer regius* in 252–257? What happened to him in the passage described? What goddess was offended because of the occurrence? Why? In what passages of preceding books has the poet used the serpent in formal simile? What example of quick wit was shown in the foot-race? Collect passages from Virgil indicating the poet's love of youth. What traits of character does Nisus show? What are the principal points of difference between ancient and modern boxing? Who was Eryx, and how did he die? Who was *Alciden* (414)? What was *Trinacria?* What is the meaning of the word? In what two places was there a Mt. Ida? What is the allusion in lines 496–497? Who was Cisseus? Is the order in which the athletic events are given a good one? Why? Why do we have *Iulo* and *Iulus* in 569 and 570 but *Ascanius* elsewhere in the book? Account for the lapse of time implied in *septima* (626). What Biblical parallels are there for 685? Who were the Parcae (798)? Explain the allusion in line 811. What lines state the subject of the next book? About how many days are covered by the action of this book?

BOOK VI.

AENEAS VISITS ANCHISES IN THE LOWER WORLD.

"One of the most astonishing pieces of literature or rather it contains the best I ever met with."—*Letters of Stevenson*, Vol. II, p. 328 (*Scribner's*, 1911).

Lines 1–13.

AENEAS VISITS THE TEMPLE OF CUMAEAN APOLLO.

2. **tandem**: *at last*; implying great longing to reach the shores of the promised land, Italy. **Euboicis**: with *oris*, instead of *Cumarum*, for metrical convenience; a case of enallage. Cumae was a colony from Chalcis in Euboea.

3. **obvertunt pelago proras**: *i.e.* the prows point seaward,

while the sterns are attached to anchors by means of cables. Thus the ships are ready for departure at any moment.

4. **ancora fundabat navis**: this in prose would be *naves ad ancoras deligabantur*, but the plural of *ancora* is impossible in the hexameter.

5. **praetexunt**: note the use of the present beside the imperfect *fundabat*. The frequent use of the historical present is largely due to metrical convenience. **emicat ardens**: *leap forth in hot haste;* cf. *tandem*, 2, with note.

6. **semina flammae**: *i.e.* the sparks which are hidden in the flint, until struck out by the steel. Virgil tries to throw a glamour over early customs, especially in connection with a locality which, in his day, was a centre of fashion and extreme luxury. In primitive times, the starting of a fire was no easy process. See I. 174–6 and note.

7. **pars densa ferarum tecta rapit silvas**: *some pillage the woods, the thick coverts of game; i.e.* for firewood. Soldiers and explorers, when pitching camp, always attend first to two things, *lignatio*, the gathering of fuel, and *aquatio*, the procuring of water. Virgil here dignifies commonplace themes.

9. **at pius Aeneas**, etc.: the hero himself does not engage in these ordinary employments; he is busy with higher things. **arces**: *the heights.* Cumae was on high ground, capped by two summits, on one of which was the temple of Apollo. **altus Apollo**: *Apollo in his majesty.* The expression is prompted by *arces*, but suggests more than merely a lofty position.

10. **horrendaeque procul secreta Sibyllae**: *the retreat of the dread Sibyl hard by.* The volcanic hills of Cumae are pierced by many grottoes. One of these, the *antrum* of the Sibyl, could be approached through the temple.

11. **magnam cui mentem animumque**, etc.: *into whom the Delian seer breathes a mighty mind and soul, revealing the future.* The verb *inspirat* governs both a direct and an indirect object (*cui*), and *cui* is to be repeated with *aperit.* The *Delius vates* is Apollo; cf. note on III. 251. Note the parataxis in *aperitque futura*, which is equivalent to 'so that the future is revealed to her.'

13. **subeunt**: *i.e.* Aeneas and his companions. **Triviae**: *i.e.* Diana (sister of Apollo), as a goddess of the lower world. **aurea tecta**: *i.e.* the temple with its rich ornamentation.

Lines 14–41.

The Temple-sculptures.

14. **Minoia regna**: *i.e.* Crete. The seat of the kingly power of Minos was Gnossus (see 23), on the site of which the ruins of a palace of large proportions have in recent years been found and laid bare. It is interesting to learn that the bull (see 24) figures prominently among the wall decorations.

15. **praepetibus pinnis . . . credere caelo**: double alliteration; *pinnis*, an instrumental ablative.

16. **gelidas enavit ad arctos**: *floated forth toward the cold north; i.e.* so as not to melt the wax by which the wings were attached.

17. **Chalcidica arce**: *i.e.* Cumae. See note on *Euboicis*, 2. Note the position of adjective and substantive.

18. **redditus his primum terris**: *here restored first to earth.* **tibi, Phoebe**: on the apostrophe, see note on III. 119.

19. **remigium alarum**: cf. I. 301, and the metaphor in *enavit*, 16. **posuitque immania templa**: this act must have preceded that of *sacravit*. It is therefore a case of *hysteron proteron;* cf. II. 353. Such dedication of implements, arms, etc., when one's need for them was over, was common in ancient times; cf. I. 248 and V. 360.

20. **letum Androgeo**: sc. *est, is* (*i.e.* in a picture) *the death of Androgeos. Androgeo* is a Greek genitive form. **tum**: *further; i.e.* another picture.

21. **Cecropidae**: *i.e.* Athenians; *Athenaei* could not be used in the hexameter. For the story, see vocabulary under *Minotaurus*. **septena corpora natorum**: *seven living sons.* The periphrasis *corpora natorum* has more color than *natos* alone, and suggests the fact that the victims were offered alive. The story generally mentions seven youths and seven maidens.

22. **stat ductis sortibus urna**: *there stands the urn, the lots* (now) *drawn.* The sculpture shows the urn after it has been shaken; *stat* therefore involves more meaning than *est* would.

23. **contra**: *over against this.* The two previous scenes are from Athens. On a second door, corresponding (*respondet*) to these, are two scenes from Crete. **elata mari**: *uplifted from the sea;* Crete is a mountainous island; cf. *Creta alta*, V. 588.

24. **hic**: corresponding to *hic* in 27, *here . . . there.* **suppostaque furto**: *craftily mated; i.e.* to the bull. The expression is paratactic, for *amor tauri* = *propter amorem tauri.*

25. **mixtum genus** = *proles biformis.*

26. **Veneris** = *amoris.* **monumenta**: plural for singular, used *metri causa.*

27. **labor ille domus**: literally *that work of the house;* i.e. *that house of wondrous workmanship.* **et inextricabilis error**: explanatory of the preceding phrase; cf. *inremeabilis error*, V. 591.

28. **reginae**: *princess, i.e.* Ariadne, who fell in love with Theseus. **sed enim**: *but indeed*, or *but lo!* See I. 19 and II. 163, with notes.

29. **ipse**: *i.e.* though he had made the maze. **dolos ambagesque**: *deceptive windings;* hendiadys.

30. **caeca vestigia**: *blind footsteps,* viz. those of Ariadne's lover, Theseus.

31. **sineret dolor, haberes**: *did grief permit, thou wouldst have,* etc.; *sineret* is an optative subjunctive, used as a protasis, and so equal to *si sineret*, a present contrary-to-fact condition. The reference to the present instead of the past is due to vividness or metrical convenience. **Icare**: for the apostrophe, cf. *Phoebe*, 18.

32. **conatus erat**: the subject is *pater* (*i.e.* Daedalus), implied in *patriae.* **casus**: sc. *tuos, thy fall.*

33. **quin protinus omnia**, etc.: *nay, they would have gone on scanning all in order*, etc. **omnia**: used as a dissyllable, *i* being consonantal.

35. **adforet** = *advenisset.*

36. **Glauci**: sc. *filia.*

37. **ista spectacula**: *such sights as those*; *ista* is contemptuous.

38. **intacto**: *untouched* (by the yoke).

FIG. 65. THESEUS AND THE MINOTAUR.

39. **praestiterit**: *it were better;* a potential subjunctive. **de more**: with *mactare* as well as *lectas;* see IV. 57 and V. 96.

40. **morantur**: *are slow to perform.* The sacrifice must have taken considerable time, but Virgil passes quickly on.

(Note the characteristic Virgilian pathos of ll. 30 ff. With this is associated the bucolic diaeresis in two successive verses, 30 and 31, as well as the anaphora of *bis . . . bis*, 32 and 33.)

Lines 42–76.

In the Presence of the God.

42. **Euboicae rupis**: *i.e.* the rocky hill on which Cumae was situated. See 2. **in antrum**: *to form a cavern.* This is approached through the temple. See 10 and note.

45. **ventum erat**: *they had come.* **fata**: *oracles.*

46. **tempus**: sc. *est.*

47. **unus**: predicate with *mansere, remained the same.*

48. **comptae**: *in order;* also in the predicate, with *mansere.*

49. **maior videri**: sc. *est, she is taller to behold, i.e.* under the god's influence, she begins to look more than human. The infinitive is used by a Grecism for *visu,* the supine. For the thought, cf. Wordsworth:

> "Her countenance brightens, and her eye expands;
> Her bosom heaves and swells, her stature grows." (*Laodamia.*)

50. **nec mortale sonans**: *nor has her voice a mortal ring; mortale* is an inner accusative. **quando**: *since.* Note its late position.

51. **cessas in vota precesque**: *art thou slow to vow and pray?* Literally, *toward vows and prayers.*

52. **neque enim ante dehiscent**, etc.: *for ere that the mighty mouths of the awestruck house will not gape open.* Note the strong personification. The temple becomes a living being, filled with the god's presence.

54. **dura**: *sturdy;* in contrast with *tremor.*

57. **Dardana**: logically with *Paridis,* but *Dardani* (— ⏑ —) is

inadmissible in the verse. **direxti** = *direxisti.* Paris, aided by Apollo, slew Achilles with an arrow, as it is foretold in the *Iliad* (XXII. 358 ff.).

58. **magnas obeuntia terras tot maria intravi**: *so many seas that skirt mighty lands have I entered; obeuntia*, literally, *meeting.*

59. **penitus repostas**: *far removed.*

61. **iam tandem**: this verse is logically in a causal relation to the following: 'seeing that now we grasp Italy, may,' etc. **fugientis**: (ever) *retreating;* note the artistic contrast with *prendimus;* cf. V. 629.

62. **hac Troiana tenus fuerit**, etc.: *thus far* (only) *may the luck of Troy have followed us; hac . . . tenus* for *hactenus* by tmesis; cf. V. 603. *fuerit secuta* is an optative subjunctive and the force of the perfect may be given as 'may it prove to have followed.' Note the double alliteration in the verse.

63. **iam**: *at last.*

64. **dique deaeque omnes**: especially Juno, Neptune, Minerva. **obstitit**: *has been an offence*, or *obnoxious.*

67. **meis fatis**: ablative, *according to my fates.*

68. **agitataque numina**: 'wayworn powers' (Morris); explanatory of the previous expression.

69. **tum**: *i.e.* when the prayer is granted. **solido de marmore templum**: the reference is doubtless to the magnificent temple to Apollo vowed by Augustus at Actium and dedicated on the Palatine, Oct. 9, B.C. 28. Diana was always closely associated with Apollo, and her statue stood beside his in this temple.

70. **festos dies**: the *Ludi Apollinares* were instituted in B.C. 212, but the Roman reader of these lines must have thought rather of the famous secular games held by Augustus in B.C. 17. The plan was doubtless under discussion before Virgil's death.

71. **te quoque**: *i.e.* the Sibyl. **magna manent penetralia**: *a home for august secrets awaits.* By *penetralia* Virgil means, not a temple, but a secret place for the Sibylline books, which were deposited under the statue of Apollo in the temple built by Augustus.

72. **tuas sortes arcanaque fata**: *thy oracles and mystic utter-*

ances; *fata*, as in 45, being here an equivalent of *sortes*, and both being explanatory of *penetralia*.

73. **lectos viros**: *i.e.* the fifteen (*quindecimviri sacris faciundis*), who had charge of the Sibylline books.

74. **foliis tantum ne carmina manda**: Aeneas says this, in accordance with the warning of Helenus in III. 444 ff. **tantum**: *only*.

76. **ipsa**: *with thine own lips*.

(The paragraph opens with language suggestive of awe. Note the prominence of *n* and *o* sounds in 42–44. The abrupt utterances of the Sibyl show marked repetitions, as in 46, 51, and 52 (the two words *cessas . . . cessas* are in the same relative position in the verse). Anaphora (*non . . . non . . . non*), asyndeton (*non* = *nec*), and assonance (*comptae comae*) give weight to 47, 48. In 49, 54, and 55, the frequent *r* sounds are expressive of terror.

In Aeneas's prayers, the dactyls of 58, 59 suggest rapid movements; in 64 and 68 they imply earnestness, and in 71 they accord with the idea of future glory. Alliteration is conspicuous in 62 and 71.)

Lines 77–97.

The Sibyl's Prophecy.

77. **Phoebi nondum patiens**: *not yet submissive to Phoebus*. The Sibyl is depicted here and in the following verses under the figure of a restive horse, which must be controlled by its master. **immanis**: to be taken predicatively with *bacchatur*. **in antro**: she has now gone within. In 47, she was still *ante fores*.

78. **si possit**: cf. *Anthea si videat*, I. 181.

79. **excussisse**: literally, *to have shaken off*; i.e. *to be rid of*. The perfect retains its ordinary force. **tanto magis ille fatigat**, etc.: *so much the more he tires her foaming mouth*.

80. **fingitque premendo**: *and trains her by force*; *fingit* is a technical term from horsemanship; cf. *patiens*, *excussisse*, *fatigat*, *domans*, and *premendo*.

81. **patuere**: *have swung open*; a picturesque perfect.

84. **terrae**: governed by *pericula* understood.

86. **sed non et venisse volent**: *but they shall not also rejoice to have come*; *non* is unusually emphatic here.

87. **cerno**: *i.e.* as I look into the future; cf. our word *seer*.

88. **Simois, Xanthus**: these rivers, on whose banks there was so much fighting in the old days of Troy, will have their counterparts in the Numicius and Tiber of Latium. The word Xanthus (ξανθός) means *flavus*, which is a frequent epithet of the Tiber.

89. **defuerint**: future perfect, used for the future *metri causa*. **alius Achilles**: viz. Turnus. **Latio iam partus**: *is already raised up in Latium* (for thee); cf. II. 783, where *tibi* is expressed.

90. **et ipse**: *i.e.* like the first Achilles. Turnus was the son of the nymph Venilia, and Achilles was the son of the sea-goddess Thetis. **Teucris addita**: *clinging to the Trojans;* literally, *having attached herself to*, the participle being reflexive.

92. **quas**, etc.: the interrogative thus abruptly introduced into a *cum* clause is highly rhetorical; *quas non* = *omnes*. The usage is more common in Greek.

93. **causa**: sc. *erit*. **coniunx hospita**: *an alien bride; i.e.* Lavinia, who was wooed by Turnus, but became the wife of Aeneas. **iterum**: she will be a second Helen.

95. **contra audentior ito quam**, etc.: *go forth to face them more boldly than thy Fortune will allow thee;* a stoical maxim. The brave man may rise superior to fortune, however adverse. The 'luck of Troy' (*Troiana fortuna*, 62) will still pursue Aeneas, but *quidquid erit, superanda omnis fortuna ferendo est* (V. 710).

97. **quod**: the relative pronoun, = *id quod*. **Graia urbe**: *i.e.* Pallanteum, the city of Evander, on the site of the later Rome. Evander had come from Arcadia.

(In 78, the spondaic rhythm is expressive of labored effort; in 87, of terror. The abrupt parentheses in 84 and 85 accord with oracular style. Note too the alliteration in 86 and 87, with the epizeuxis *bella . . . bella*. Excited utterance is indicated by the exclamatory tone of 92, followed by the anaphora *iterum . . . iterum*, 93, 94. Note, in 80, the prominence of *r* sounds (combined with dactylic rhythm), to describe frenzy.)

Lines 98–123.

The Appeal of Aeneas.

99. **ambages**: *enigmas.* **antroque remugit**: *sends echoing cries from the cavern.*

100. **obscuris vera involvens**: *wrapping her truth in mystery; i.e.* in true oracular fashion. **ea frena furenti**, etc.: *so does Apollo shake the reins as she rages, and ply the spur beneath her breast.* The metaphor from a horse is resumed. See note on *Phoebi patiens*, 77. *ea frena*, literally, *such reins.* **furenti**: sc. *ei*, a dative of reference. Virgil regularly places the word *Apollo* at the end of a verse.

102. **ut primum**: *as soon as.*

104. **mi** = *mihi.* Virgil uses *mi* as an archaism, only here and in 123. **inopina**: a poetical form, for which Caesar and Cicero use *inopinatus.*

105. **praecepi atque animo peregi**: *forecast and traversed in thought; peregi* is a mere expansion of *praecepi; animo* belongs to both verbs. The sentiment in 103–5, like that in 95–6, is a stoical one.

106. **quando hic inferni ianua regis dicitur**: *since here is the famous gate of the king below.* Such is the force of *dicitur*, used for *est.*

107. **tenebrosa palus Acheronte refuso**: *the darkling marsh from Acheron's overflow. tenebrosa* is a poetical form, being *tenebricosus* in prose. *Acheronte refuso* is an ablative absolute. Lake Avernus, being fed from subterranean sources, was supposed to be supplied from the Acheron, one of the rivers of the underworld.

109. **contingat**: optative subjunctive; *contingere* is commonly used of happy events. **doceas**: jussive subjunctive. **sacra ostia**: *hallowed portals; sacra*, because they lead to the kingdom of Pluto.

112. **iter**: inner accusative. **maria omnia . . . ferebat**: *endured all the seas and all the threats of ocean and sky; i.e.* the tedious journeying and the dangers of the voyage.

114. **invalidus**: *weak though he was.* **sortem senectae**: *the portion of age.* Rest, not toil, is the usual *lot* of the old. Note the double alliteration in the verse.

115. **quin**: *nay, more.*

116. **mandata dabat**: see V. 731 ff. **gnati**: the archaic form (for *nati*) is suitable in a prayer.

117. **potes namque omnia**: *for thou art all-powerful; omnia* is an adverbial accusative. **nec nequiquam**: *and not in vain,* or *without purpose.*

119. **Manis coniugis**: *his wife's shade; i.e.* Eurydice's.

120. **fretus cithara**, etc.: cf. Milton:

> "Or bid the soul of Orpheus sing
> Such notes, as warbled to the string
> Drew iron tears down Pluto's cheek
> And made Hell grant what Love did seek."
>
> (*Il Penseroso*, 105 ff.)

FIG. 66. ORPHEUS AND EURYDICE.

FIG. 67. CASTOR AND POLLUX IN PLUTO'S REALM.

121. **fratrem**: *i.e.* Castor. For the story, see *Pollux* in vocabulary.

122. **viam**: inner accusative. **Thesea**: who went down to the lower world to carry off Proserpina.

123. **Alciden**: *i.e.* Hercules, who carried off Cerberus from the lower world. Forms of *Hercules* are impossible in the hexameter. **et mi genus**, etc.: the argument is indirect, but forcible. 'If Orpheus, Theseus, etc., were able to do so much in the world below, why may not I, who am also of divine birth, at least visit my father there?' **ab Iove summo**: Venus, his mother, was a daughter of Jupiter.

(In 99 and 100, note the use of impressive words, consisting wholly of long syllables (*horrendas, ambages: obscuris involvens*), the two successive verses having the hephthemimeral caesura, an unusual feature. In marked contrast comes the accelerated rhythm of the following words (*ea frena furenti concutit*, etc.) emphasized by alliteration and assonance. We have an artistic contrast of rhythm in 106–107, and in 121–122. The rhythm of 110–114 is also carefully adapted to the thought.)

Lines 124–155.

The Conditions imposed on Aeneas.

124. **aras**: the plural in the singular sense, due perhaps to analogy with *altaria*.

126. **facilis descensus Averno**: *easy is the descent to Avernus.* Avernus is here used for the whole lower world; *Averno* is the dative (= *ad* or *in Avernum*) used exceptionally with a verbal noun. These words have become proverbial. Thus Thackeray's heading of a chapter in the *Virginians* (Vol. I. ch. 20) is "Facilis Descensus"; cf. his remark in *Vanity Fair* (ch. 65): "Little boys at school are taught in their earliest Latin book that the path of Avernus [1] is very easy of descent."

129. **hoc opus, hic labor**: *this is the task, this the toil.* **aequus**: *kindly.*

130. **erexit ad aethera**: *has uplifted to heaven; i.e.* has made illustrious. Cf. the proverbial *sic itur ad astra*, which comes from Virgil (*Aeneid* IX. 641).

131. **potuere**: *have been able* (to do this); the verb is an emphatic repetition of Aeneas's *potuit* (119). **media omnia**: *all the mid space; i.e.* between the upper and the lower worlds.

132. **Cocytus**: for the rivers of the underworld, with the meanings of their names, cf. Milton:

> "Abhorrèd Styx, the flood of deadly hate;
> Sad Acheron of sorrow, black and deep;
> Cocytus, named of lamentation loud

[1] Thackeray may have been familiar with *Averni*, not *Averno*. There is authority for both readings.

Heard on the rueful stream ; fierce Phlegethon,
Whose waves of torrent fire inflame with rage.
Far off from these, a slow and silent stream,
Lethe, the river of oblivion rolls
Her watery labyrinth." (*Paradise Lost* II. 577 ff.)

133. **menti**: sc. *est.*

134. **bis**: *i.e.* both in life and in death. Note the perfect balance of the two clauses, *bis . . . lacus* and *bis . . . Tartara*, each with the same number of syllables.

135. **insano iuvat indulgere labori**: cf. *insano iuvat indulgere dolori* (II. 776).

136. **peragenda**: sc. *sint.*

137. **aureus . . . ramus**: note how adjective and noun frame the line, each being emphasized. The words have furnished the title to a great work on primitive religious ideas, viz. Frazer's *The Golden Bough.* Tennyson calls Virgil himself the

"Golden branch amid the shadows." (*To Virgil.*)

foliis et lento limine: ablatives of respect with *aureus, golden both in leaf and pliant stem.*

138. **Iunoni infernae** = *Proserpinae* (⏑̆ — ⏑ —), an inadmissible form. **dictus**: here = *dicatus*, for *declared to be sacred* means *set apart as sacred.*

140. **sed non ante datur**, etc.: *but 'tis not given to pierce earth's secrets, save to him who hath plucked from the tree the golden-tressed fruitage.* With *qui* we must understand *ei*, literally, *earlier than to him who ; is qui* is more direct and personal than *si quis.*

142. **hoc sibi pulchra suum**, etc.: *this hath the beautiful Proserpina ordained to be borne to her as her own gift.* Note the artistic collocation, *pulchra suum* being followed by the two nouns. The beautiful gift is a tribute to the beautiful goddess. For *pulchra*, cf. Milton:

"Not that fair field
Of Enna, where Proserpine gathering flowers,
Herself a fairer flower, by gloomy Dis
Was gathered." (*Paradise Lost* IV. 268 ff.)

143. **primo avolso**: *when the first is torn away;* with *primo* supply *ramo.*

145. **alte vestiga oculis**: *look* (literally 'track') *high with thine eyes.* **rite**: with *carpe.*

149. **tibi**: ethical dative. **corpus** = *cadaver,* a word which is rare in poetry.

150. **nescis**: we naturally think of Palinurus, and so probably did Aeneas, but the unburied man turns out to be Misenus. **incestat funere**: *defiles with death;* this pollution must be removed before Aeneas can proceed.

152. **sedibus suis**: *to his own place: i.e.* the grave.

155. **presso ore**: *with closed lips;* an ablative absolute.

(Note the frequent alliterations, as in 125, 130, 139, 145, 147–8, 151, 152 (*sedibus . . . suis . . . sepulchro*), and 153, with assonance in 154 (*invia vivis*). Three successive verses show anaphora, viz. 133, 134, 135 (in the last case syllabic). The vehement flow of the Sibyl's speech is indicated by the comparatively large number of verses in which dactyls predominate. Thus 128, 131, 136, 146, 149, 152. With these may be contrasted the solemn tone of 138, 145, and 150.)

Lines 156–211.

Discovery of Misenus and the Golden Bough.

156. **defixus lumina**: *with downcast eyes,* a middle use of the participle; cf. *defixit lumina,* I. 226.

157. **caecos eventus**: *dark issues; i.e.* the uncertainties involved in the Sibyl's message.

159. **paribus curis vestigia figit**: *plants his footsteps in equal perplexity* (Mackail). The ablative is modal; *figit,* instead of *ponit,* implies a slow, heavy tread.

160. **multa inter sese,** etc.: *much varied discourse did they interchange, each with each. sermone serebant* is a variation on *sermonem serebant,* a quaint expression, inasmuch as *sermo* is derived from *sero,* being properly *oratio serta, i.e.* remarks joined together, or conversation.

161. **quem socium,** etc.: an indirect question.

162. **atque**: *and lo!*

164. **Misenum**: the repetition has a pathetic effect.

165. **aere ciere**: *to arouse with the trumpet;* the infinitive construction is poetical. **accendere cantu**: note both here and in *aere ciere*, the intentional assonance, descriptive of the trumpeter's art.

166. **Hectoris, Hectora**: emphatic repetition; *Hectora*, a Greek accusative form. **Hectora circum**: *at Hector's side.*

167. **et lituo insignis et hasta**: *famous for clarion and spear alike.*

168. **illum**: *i.e.* Hector. **vita victor**: assonance.

170. **non inferiora**: *a standard no less noble.* The neuter plural is used instead of *inferiorem* for metrical convenience.

FIG. 68. TRITON WITH CONCH.

171. **tum**: *i.e.* when he met his death. **dum personat aequora**: *while he made the seas ring.*

172. **demens**: emphatic by position and before a pause.

173. **exceptum immerserat**: *had caught and plunged.* **si credere dignum est**: not so much implying disbelief, as expressing amazement. The story passes belief. Contrast *ut fama est*, 14, where a tradition is given without comment.

174. **virum** = *eum.* See note on *eo me solvat*, IV. 479.

175. **circum**: *i.e.* around the body which has been found, 162.

176. **iussa festinant**: *quickly carry out the commands.*

177. **haud mora**: cf. III. 207. **aram sepulchri**: *the altar of his tomb; i.e.* the pyre on which offerings are made as on an altar. What these offerings are we learn in 224 ff.

178. **caelo educere**: cf. II. 186.

179. **stabula alta ferarum**: cf. *densa ferarum tecta*, 7.

180. **procumbunt piceae**, etc.: for Virgil's personal interest in tree-felling, see Introd. § 2. The poet is speaking of the *antiqua silva*, as it existed when he first went to Campania. The district, however, underwent many changes during the reign of Augustus. (See Merivale, *History of the Romans under the Empire* III. p. 196.)

Note the triple alliteration in the verse, "imitating the ring of the woodman's axe" (Page).

182. **montibus**: *from the mountains;* in prose a preposition would be used.

184. **armis**: *implements;* cf. I. 177.

185. **haec**: explained in 187 ff.

186. **forte**: *as it chanced.*

187. **si nunc ostendat**: the conditional protasis (with apodosis understood) is equivalent to a wish, *O that it would show itself!* **arbore**: locative ablative.

188. **quando**: *i.e.* since the Sibyl's utterance about Misenus has been verified, Aeneas has some reason for the hope just expressed.

190. **forte**: as in 186. The wish there expressed is here fulfilled, and the coincidence is indicated by the repetition, in the same metrical position, of *forte.*

191. Note the alliteration in this verse and the next. Thus the appearance of the birds is emphasized.

192. **sedere**: from *sido.*

193. **maternas aves**: the dove was sacred to Venus.

195. **pinguem dives ramus humum**: artistic chiasmus.

196. **dubiis ne defice rebus**: *fail not my dark hour; rebus* is dative. Understand *meis.*

197. **pressit**: *checked.*

198. **quae signa ferant**: *what signs they bring; i.e.* what they betoken or indicate.

199. **pascentes illae tantum**, etc.: *the birds, as they fed, would advance just so far in flight as the eyes of those following them with their gaze could keep them in view. prodire* is an historical infinitive.

200. **possent**: the doves fly forward as they do, in order that the Trojans may just keep them in view, and so be led on to the golden bough. This idea of purpose accounts for the subjunctive mood, and as the point of view is that of the doves, we may call this a case of virtual indirect discourse.

201. **grave olentis**: *pestilential; grave* is an adverbial accusative.

203. **sedibus optatis**: *on the site longed for* (*i.e.* by Aeneas); locative ablative. **gemina super arbore**: *upon the twofold tree*; explanatory of *sedibus optatis*.

204. **discolor unde auri**, etc.: *whence, with diverse hue, shone out amid the branches the gleam of gold; discolor*, because the gold is contrasted with the green. Note the assonance of *auri aura*.

205. **quale solet silvis**, etc.: note the picturesque scene; a wintry background, with dark oaks and golden mistletoe. Virgil was a lover of nature.

206. **quod non sua seminat arbos**: *which a tree, not its own, produces*. The mistletoe is a parasitic plant.

209. **crepitabat brattea**: *the foil was rustling*. The word *foil*, which comes from *folium*, is used in English both of a leaf (as in *trefoil*, *quatrefoil*, etc.), and of metal.

211. **cunctantem**: sc. *ramum*, *clinging*. By contrast, it emphasizes *avidus*, for however readily the bough yielded (see 147), it would seem to the eager Aeneas to cling tenaciously to the tree. Tennyson once quoted *cunctantem* in this line to illustrate what he means when he says that Virgil has

"All the charm of all the Muses often flowering in a lonely word."
(*Memoir*, Vol. II. p. 385.)

(In contrast with the preceding paragraph, note the number of verses in which spondees predominate, especially 156, 160, 175, 183, 186, 187, 199, and 211. Special stress is thrown on slow spondees, when following an initial dactyl, as in 162, 177, and 182. Alliteration and assonance are again prominent.)

Lines 212–235.

The Funeral of Misenus.

(This is the *locus classicus* for ancient burial rites.)

213. **cineri ingrato**: *the thankless dust*. The use of *ingrato* is pathetic. There is no response or return for the service rendered. **suprema**: *last rites*. Excavations have proved that both cremation and inhumation were practised in prehistoric times on the site of Rome.

214. **pinguem taedis**: *rich with pine brands; = pinguibus taedis.*

216. **feralis cupressus**: cf. *atra cupresso*, III. 64.

217. **super**: adverb. The *arma* here burnt are probably the arms of his comrades.

219. **frigentis**: *of him who is cold in death.*

220. **toro**: *on the bier.* **defleta**: *their weeping done;* literally, *wept over.*

221. **purpureas vestes**: the use of such garments is perhaps due to their being a substitute for the primitive offering of blood.

222. **pars ingenti subiere feretro**: *some have shouldered the heavy bier.* The perfect tense is picturesque; *feretro* is dative.

223. **triste ministerium**: accusative in apposition with the verbal statement, *subiere feretro;* see note on **opus**, page 187. **subiectam**: *beneath;* literally, *laid beneath* (*i.e.* the pyre).

224. **aversi**: *with averted faces.* This custom was probably due to the primitive idea that the living should not look upon the ghost as it leaves the body.

225. **dapes**: *viands.* **fuso olivo**: ablative of quality. **craterĕs**: a Greek plural.

226. **postquam conlapsi cineres**, etc.: cf. the details of the funeral of Patroclus (Homer, *Iliad* XXIII. 250 ff.): "First they quenched the fire with gleaming wine, so far as the flame went, where the ash had fallen deep; then amid tears they gathered the white bones of their gentle comrade into a golden urn, with a double fold of fat, and, placing it in the hut, covered it with a linen veil. And they drew the circle of the mound, and set the foundations around the pyre, and straightway heaped thereon a pile of earth."

227. **bibulam favillam**: *the thirsty ash; bibula,* because it quickly absorbed the liquid.

228. **lecta**: *gathered up.* **cado**: *urn.*

229. **idem ter socios**, etc.: —

> "He with pure water too thrice paced the round
> Of comrades." (Rhoades.)

circumtulit: *i.e.* in order to purify, *lustrare.*

230. **rore levi et ramo felicis olivae**: *with light dew from a bough of fruitful olive.*

231. **novissima verba**: *the last words;* such as *frater, ave atque vale.* See note on II. 644.

232. **ingenti mole**: *massive.*

233. **suaque arma remumque tubamque**: *his own arms with his oar and trumpet; sua arma,* in contrast with the *arma* which were burnt in 217, where see note. Note the polysyndeton.

235. **aeternum nomen**: it is still known as Capo Miseno, and is on the northwest of the Bay of Naples.

(Attention has been called to the careful artistic structure of the relative clause *cui . . . armis* (215–17), comprising three members of equal length, expressive of three corresponding ideas. Thus, *frondibus atris . . . feralis cupressos . . . fulgentibus armis; intexunt . . . . constituunt . . . decorant; latera . . . ante . . . super.* Alliteration is employed to emphasize the solemnity, especially in 214, 221, 224, 225, 226.)

Lines 236–263.

Sacrifices to the Nether Gods.

237. **alta**: *deep.*

238. **scrupea**: a poetic word with archaic coloring; emphatic by position. **tuta**: *sheltered;* the participle from *tueor,* with passive force.

239. **quam super**, etc.: *o'er which no flying creatures could safely wing their way; volantes* is used substantively, like *volucres.*

242. This verse is not found in the best Mss. The word *Avernus* was connected, in popular etymology, with ἄορνος, *birdless.* The region about Lake Avernus is volcanic, and the lake itself is "a crater filled with water. Its banks are now bordered with blocks of lava" (Baedeker). Even to-day, beside the neighboring Lake Agnano, there is a famous Dog Grotto, where carbonic acid fumes overpower dogs in a few seconds.

243. **nigrantis terga iuvencos**: cf. V. 97.

244. **constituit**: sc. *ante aras,* as expressed in V. 237.

247. **voce vocans**: *calling aloud on.* The expression is one of

many technical expressions used by Virgil in connection with religious rites. **Caeloque Ereboque potentem**: *queen in heaven and hell.* See note on IV. 511.

248. **supponunt**: *i.e.* beneath the throats of the victims. Another technical word.

249. **succipiunt**: an archaic form (= *suscipiunt*), appropriate in details of religious ritual.

250. **matri Eumenidum**: *i.e.* Night, who with her sister Terra, was a daughter of Chaos.

251. **tibi, Proserpina**: cf. III. 119, with note.

252. **Stygio regi**: Pluto. **nocturnas**: sacrifices to the nether gods were offered regularly at night. **incohat**: *fashions in outline.* The verb implies 'making the first rough plan,' which could be filled in later. It is a technical term, used of sacrificial ritual.

253. **solida viscera**: *whole carcasses.*

254. **super**: separated by tmesis from *fundens.*

255. **primi sub lumina solis et ortus**: *hard upon the dawning light of the early sun; ortus* (accusative plural) is explanatory of *lumina.*

256. **mugire**: *rumble.* **iuga silvarum**: *wooded ridges.* **coepta**: sc. *sunt.* For its use, see A. 205, a; B. 133, 1; G. 423, N. 3; H. 299, 1; H. & B. 199, 2.

257. **visae**: sc. *sunt, seemed.* **canes**: the hell-hounds of Hecate.

258. **dea**: *i.e.* Hecate, who comes to open the way. **procul este, profani**: a regular formula, addressed to the uninitiated in the mysteries. Here it applies to the companions of Aeneas, who may not enter the lower world.

260. **tu**: Aeneas. **vagina eripe ferrum**: even as Circe orders Odysseus (Homer, *Odyssey* X. 535).

262. **antro se immisit aperto**: *plunged into the opened cave; aperto* is the participle.

263. **aequat**: *keeps pace with.*

(In the description of the cave (237–8), Virgil has accumulated *a* and *u* sounds in a striking manner, having "*a* nine times and *u* six times in ten words" (Henry). Similar is the use of *u* sounds in 256 ff. Alliteration is artistically employed, *e.g.* 238, 241 (*f* sounds); 245,

summas carpens . . . cornua saetas (abba); 246, 247, 248, *cultros . . . cruorem;* 250, *matri . . . magnae;* 256, *sub . . . mugire solum . . . moveri silvarum* (ababa); 258, 260, 262 (*effata furens*).

Note also the alternation of rhythm in 258–9, and the use of anaphora in 258 and 261.)

Lines 264–267.

Invocation of the Nether Powers.

264. **di, quibus imperium est**: see V. 235. **umbraeque silentes**: *ye voiceless shades, i.e.* ghosts.

265. **loca nocte tacentia late**: *broad silent realms of night; nocte* is a causal ablative.

266. **sit mihi fas**, etc.: *grant me the right to tell what I have heard; grant that with your will I may unfold secrets buried in the darkness and depths of the earth. sit fas = liceat*, and the second *sit*, without *fas*, has the same meaning. **audita loqui**: the poet voices tradition, and his utterances are a revelation (*pandere*).

(A special invocation in the body of the work implies that the subject approached is one of peculiar difficulty. So in the *Iliad*, the Catalogue of the Ships is introduced by a special invocation of the Muses (II. 484 ff.), and Milton invokes the Holy Spirit at the opening of the third book of *Paradise Lost*.

In this majestic passage, note the general dactylic tone of the first two verses, shading off into the slower spondaic rhythm of the last two.)

Lines 268–281.

The Awful Forms at the Entrance.

268. **obscuri sola sub nocte**: *in the gloom, beneath the lonely night.* Note the poetical transfer of epithets, for *obscura* and *soli*.

270 **quale est iter in silvis**: *like a path amid the forest.* Virgil, son of a forester, knew the woods. See Introd. § 2.

272. **rebus abstulit colorem**: *hath robbed the world of her color.*

273. **vestibulum ante ipsum**, etc.: cf. II. 469. **primisque in faucibus**: the *-que* adds a phrase, which explains the preceding clause more closely, *even at the entrance to the jaws of hell.*

274. **Luctus et ultrices Curae**: *Grief and avenging Cares* (*i.e.* the stings of conscience). These, which bring death to men, are fittingly placed at the entrance to the home of the dead.

FIG. 69. PAVOR AND PALLOR ON ROMAN COINS.

276. **malesuada**: the compound has an archaic tone. **turpis**: *loathly;* of the external appearance.

277. **Letumque Labosque**: *Distress and Death.* *Letum* is preferred to *mors* because of the alliteration. *Labos* is archaic for *Labor.*

278. **tum**: *next.* **consanguineus Leti Sopor**: *Death's own brother Sleep.* So, in Homer, Sleep is "Death's brother" (*Iliad* XIV. 231); cf. Shelley:

> "How wonderful is Death,
> Death and his brother Sleep!"
>
> (Opening of *Queen Mab.*)

Here, however, *Sopor* is not identical with *Somnus,* for, being coupled with the *mala mentis Gaudia,* it surely implies some sort of guilt, a moral insensibility. The accompanying references to war and civic strife show that Virgil is moralizing on the corrupt state of Rome during the civil wars. **mala mentis Gaudia**: *the soul's guilty joys;* poetical for *malae mentis Gaudia.* By these are meant sinful pleasures, which lead to death.

279. **adverso in limine**: *on the threshold facing* (*these*).

280. **ferreique Eumenidum thalami**: *the Furies' iron cells; i.e.* in which they sleep, when not engaged in pursuing the guilty. For *ferrei,* a dissyllable by synizesis, cf. *aureis,* I. 726, and *aurea,* I. 698.

281. **vipereum crinem**, etc.: *her snaky locks entwined with bloody fillets; innexa* is a middle participle. See note on 5, 511.

(The opening verse with its picturesque *ibant,* its alliteration and its weighty spondiac rhythm, is a fitting introduction to an impressive

passage. Emphasis is secured by the use of a number of double expressions for the same idea, *e.g. sub nocte = per umbram; domos vacuas = inania regna; incertam lunam = luce maligna.* Alliteration is conspicuous throughout.)

Lines 282–294

"Gorgons and Hydras and Chimaeras Dire."

282. **in medio**: sc. *vestibulo.*

283. **quam sedem**, etc.: *the home which, men say, false Dreams hold in throngs, clinging under every leaf; somnia* is the accusative, subject of *tenere*, but must be repeated in the nominative, as subject of *haerent.* **volgo**: with *tenere.*

285. **multa variarum monstra ferarum**: note the interlocked order.

Fig. 70. Chimaera.

286. **stabulant**: *are stalled;* appropriate word for half-equine creatures. **Scyllae biformes**: *i.e.* creatures like Scylla, half-woman and half-fish.

287. **belua Lernae**: *i.e.* the hydra, which was destroyed by Hercules.

289. **forma tricorporis umbrae**: *i.e.* Geryon, a giant with three bodies, slain by Hercules.

292. **ni admoneat, inruat**: cf. I. 58, with note. **tenuis sine corpore vitas**, etc.:

"but thin
Unbodied lives, 'neath hollow shows of form
Flitting." (Rhoades.)

(The dactylic rhythm of 284, with its three feminine caesurae, is beautifully suggestive of the idea of sleep. On the other hand, the heavy spondees of 288, combined with onomatopoea, are descriptive of hideous monsters. Another noticeable verse is 290, where the rhythm, aided by alliteration, harmonizes with the thought expressed. Note, also, the dactylic ring of 292 and 293, shading into a spondaic rhythm in the closing verse.)

Lines 295–332.

The Way to Acheron. Charon.

295. **hinc**: *hence; i.e.* on pursuing one's way beyond the *vestibulum.* The realm of Pluto is conceived as being approached through

an entrance-court (*vestibulum*, 273), at the far side of which is the *limen* (279), with the doors (*fores*, 286), admitting to the interior. Once within the *fores*, Aeneas finds a vast domain, divided into several parts. He first follows a path leading to Acheron.

296. **turbidus hic caeno**, etc., *here, thick with mire and unfathomable in depth, the gulf of waters seethes.* The language well expresses the terrifying appearance of the stream.

297. **Cocyto eructat**: *belches into Cocytus; Cocyto* is dative.

299. **cui plurima mento**, etc.: *on whose chin lies a mass of unkempt, hoary hair.*

300. **stant lumina flamma**: *his eyes are staring orbs of flame; stant* implies fixedness of stare; *flamma* is an instrumental ablative. Dante introduces Charon as "an old man, white, with ancient hair ... who round his eyes had wheels of flame." (*Inferno*, Canto III.)

301. **nodo**: *i.e.* instead of by a *fibula* (as in IV. 139).

302. **ipse**: *unaided.* Though old, he works the boat himself. **velisque ministrat**: literally, *serves with sails*, i.e. *tends the sails.*

303. **ferruginea cumba**: *a barge of murky hue.*

304. **iam senior**, etc.: *now aged, but a god's old age is hardy and green.* In other words, a god, though old, has the vigor of youth; cf. *viridi iuventa* of the young Euryalus (V. 295).

305. **huc**: *i.e.* to the boat. **ad ripas effusa**: *streaming to the banks.*

306–8. **matres atque viri**, etc.: these verses are suggested by a passage in the *Odyssey* (XI. 38 ff.), but Virgil emphasizes the pathos, for there is no equivalent in Homer to 308. With the Homeric and Virgilian passages, cf. Matthew Arnold's *Balder Dead* (2. *Journey to the Dead*).

307. **magnanimum**: genitive plural. An archaism; cf. *caelicolum*, III. 21.

309. **quam multa**, etc.:

> "Countless as forest leaves that fluttering fall
> In the first chill of autumn." (Rhoades.)

Shelley, by contrast, compares the dead leaves of autumn to a multitude of ghosts (*Ode to the West Wind*).

310. **gurgite ab alto**: *from the seething deep; gurgite* implies a storm.

311. **quam multa**: note the anaphora. **frigidus annus**: *the chilly season.*

313. **orantes primi transmittere cursum**: *pleading to be the first to cross on the course.* The infinitive is poetical; *primi* is by attraction for *se primos*, under Greek influence. *cursum* is an inner, rather than a direct object, of the verb (cf. *aequor navigare*, I. 67).

315. **navita tristis**: *the grim boatman.*

317. **enim**: *indeed;* cf. its use in *sed enim.*

318. **quid volt**: *what means?* So Dante, in his great poem, often questions Virgil, his guide through the lower world.

319. **quo discrimine**: *by what principle of distinction?* or, simply, *by what law?*

324. **di cuius iurare timent et fallere numen**: *by whose power the gods fear to swear falsely.* The poet uses the double expression *iurare et fallere* for the single but unmetrical *periurare.* The construction *iurare numen* (= *per numen*) is due to Greek influence.

325. **inops**: *helpless*, because *inhumata.* Some, however, render *poor*, in allusion to the custom of placing a coin between the lips of the dead to pay for a passage in Charon's boat. **inhumata**: the notion that the unburied were not received among the shades is Homeric (cf. *Odyssey* XI. 51 ff.).

327. **ripas et fluenta transportare**: poetic for *ex ripa flumen transportare*, the accusative being governed by *trans* in the verb. **datur** = *licet;* sc. *Charonti.* Note the accumulation of *r* sounds in the verse.

329. **centum errant annos**: perhaps because the span of human life was counted at a hundred years (Plato, *Republic* X. 615).

330. **admissi revisunt**: a hysteron proteron, as they revisit the waters before they are admitted to the boat. Another case occurs in the next verse.

332. **animi**: locative, *in his heart.*

333. **mortis honore**: *death's honor, i.e.* burial.

334. **classis** = *navis.* **Oronten**: see I. 113 ff.

335. **simul**: *together.* They were on the same ship. **vectos** *while sailing;* cf. note on *tunsae*, I. 481.

(Note the impressive spondees in 305, and contrast the rhythm in the two similes (309–311). In the first, spondees prevail; in the second. the initial spondee (311) is followed by dactyls expressive of the fluttering movements of birds. Sober spondees are again employed in 313, where they accord with the idea of *stabant*, and a similar verse (330), closing the Sibyl's speech, is suggestive of an end attained.)

Lines 337–383.

The Souls of Lost Companions. Palinurus.

337. **sese agebat** = *ibat, was passing on.* **Palinurus**: his fate is narrated in V. 833 ff., but there are some slight inconsistencies between that account and this. Book V. seems to have been written later than VI., and Virgil died before revising his poem as a whole. See Introd. § 15.

338. **Libyco cursu**: *on the voyage from Libya.* The incident really occurred on the voyage from Sicily to Cumae.

340. **multa in umbra**: *in the deep shadow;* cf. 269–272.

343. **mihi**: with *delusit*, a dative of reference.

345. **canebat**: Virgil is following some tradition not mentioned in Book V.

346. **en**: *lo!* implying indignation.

347. **ille autem**: sc. *inquit; ille* is Palinurus. **cortina**: cf. III. 92, with notes.

348. **nec me deus aequore mersit**: but cf. the account in Book V.

349. **forte**: *by chance.* Palinurus evidently knows nothing of the part played by Somnus.

350. **cui datus haerebam**: *to which, as my charge, I clung; cui* belongs to both *datus* (literally, *assigned to*) and *haerebam.* **cursus regebam**: we must understand *quo* from *cui.*

351. **praecipitans**: intransitive, *falling headlong.* **maria aspera iuro**: cf. note on 324.

352. **cepisse**: sc. *me, that I felt.*

353. **armis**: *gear.* **excussa magistro**: *reft of its helmsman.*

We should expect *excusso magistro* (cf. *excutitur magister*, I. 115), but the expression is forced into harmony with *spoliata armis*.

354. **tantis surgentibus undis**: but cf. V. 848, where the sea is calm. The numerous *s* sounds have onomatopoetic effect.

355. **hibernas immensa aequora noctes**: artistic chiastic order. **hibernas**: *stormy*.

356. **aqua**: *on the water;* with *vexit*. He was doubtless clinging to the timbers torn from the ship.

357. **summa ab unda**: *from the crest of a wave*.

358. **tuta tenebam, ni gens invasisset**: this may be rendered, *I was laying hold of safety, but the folk attacked me*. The condition is contrary to fact, corresponding to *tenuissem;* but the departure from the normal construction gives vividness to the expression.

359. **madida cum veste gravatum**: this involves two ideas: *with my dripping garments*, and *weighted down* (*thereby*). Condense for translation. With *gravatum*, understand *me*.

360. **uncis manibus**: *with clutching fingers; uncis* is picturesque. **capita aspera montis**: *rugged cliff-summits*. He had dragged himself up to the top of the cliff.

361. **praedamque ignara putasset**: *in ignorance deeming me a prize*. For *-que* here see note on *primisque in faucibus*, 273. The natives suppose he has gold on his person and murder him. The poet allows us to infer the latter fact.

362. **me**: *i.e.* my body.

363. **quod**: *wherefore;* cf. II. 141, with note.

365. **terram inice**: this is the main idea, though in point of time following the action of the next clause, *portusque require Velinos;* cf. 361. The sprinkling of three handfuls of earth upon a dead body was regarded as burial.

366. **portus Velinos**: as Velia was founded at a later day, we have here an anachronism. The plural is used, perhaps to avoid the similarity of endings in *port*um *Velin*um.

367. **aut tu**: the use of the pronoun, here and in 365, indicates the urgency of the appeal. **si quam**: sc. *viam*. **diva creatrix**: *i.e.* Venus.

370. **per undas**: *i.e.* over the Styx.

371. **saltem**: *at least.* Palinurus prays that he may at least find rest in the grave, and not be compelled to go on wandering as he had done in life.

373. **dira**: *wild.*

374. **amnem severum Eumenidum**: *i.e.* the Cocytus; *severum* is a transferred epithet.

375. **iniussus**: sc. *a Charonte.*

376. In the *Purgatorio* (Canto VI. 28) Dante asks Virgil to expound this verse, inasmuch as it seems to deny the efficacy of prayer. Virgil explains that the granting of prayer does not imply that the divine will is thereby changed.

377. **cape** = *accipe.* **dicta**: sc. *haec.*

378. **finitimi**: *i.e.* the people living near the scene of the murder. There was a tradition that the Lucanians, when suffering from a pestilence, consulted an oracle, and were bidden to appease the ghost of Palinurus. They therefore set up a mound to him south of Velia, now known as Capo Palinuro.

380. **tumulo**: dative. **sollemnia mittent**: *will pay solemn offerings.*

(The use of alliteration in picturesque narrative is well illustrated in this passage, in which fully half the verses show alliterative effects. The most conspicuous cases are in 338, 356, 358, 362, 364, 370, 371, 376, 378, 382. Anaphora is employed in 363–4 (*per . . . per . . . per*), 365–7 (*aut tu . . . aut tu*), 367 (*si qua . . . si quam*).

Spondees are used to express solemnity in 352 and 363, and slow movement in 358; to heighten a climax in 361, and to suggest comfort after sorrow in 382.)

Lines 384–416.

Charon.

384. **ergo**: having satisfied Palinurus.

385. **navita quos iam inde ut prospexit**: *but when even from where he was the boatman saw them; iam inde* refers back to *fluvio*, and is further explained by *Stygia ab unda.*

387. **increpat ultro**: *at once rebukes them; ultro* implies that he does not wait for an explanation.

389. **iam istinc**: *even from where you are; iste, istic, istinc,* are demonstratives of the second person.

390. **soporae**: *drowsy.*

392. **nec sum laetatus**: litotes. The story is that Charon was kept in fetters for a year thereafter.

394. **quamquam essent**: virtual indirect discourse, Charon expressing the thought which moved him at that former time. However, the subjunctive with *quamquam* becomes common after Virgil.

395. **Tartareum custodem**: *i.e.* Cerberus. **manu in vincla petivit**: *sought to enchain by violence.*

396. **regis**: Pluto.

397. **dominam**: *our queen; i.e.* Proserpina.

389. **Amphrysia vates**: the Sibyl is so called because she is the servant of Apollo, who once tended the flocks of Admetus on the banks of the Amphrysus in Thessaly.

400. **licet ingens ianitor antro**, etc.: *the huge doorkeeper may from his cave with endless howl affright the bloodless shades. licet terreat* is a case of parataxis, like *sinite revisam*, II. 669. A. 565, N. 1; B. 295, 6 and 8; G. 472, 2 and 607; H. 564, II. 1; H. & B. 532, 2 *a*.

402. **casta**: in the predicate. **patrui**: *i.e.* Pluto, who was a brother of Jupiter, Proserpina's father. The word is used with an ironical tone. **servet limen**: *i.e.* stay at home.

404. **imas ad umbras**: *to the shades below.*

405. **nulla**: translate by *not at all.* It is an emphatic negative, common in conversational prose. **tantae pietatis imago**: *the picture of such goodness.*

406. **at**: *yet.*

407. **adgnoscas**: jussive subjunctive. **tumida ex ira**, etc.: *then after his anger his swelling breast subsides;* a metaphor from the sea, when a calm follows a storm.

408. **nec plura his**: sc. *dixit.*

409. **fatalis virgae**: *the fateful wand. fatalis* is explained by *si te fata vocant*, 117. **longo post tempore visum**: *so long unseen.* The expression implies that the golden bough had been

used before to gain an entrance to the lower world. Whether Virgil has some such tradition in view we do not know.

411. **alias animas**: *the other spirits*, though Aeneas is not a spirit. This use of *alius* is a Grecism. **iuga** = *transtra, thwarts.*

412. **deturbat**: a harsh word, *routs out.*

413. **gemuit**: a realistic touch, the passage being in lighter tone than the rest. Aeneas was no unsubstantial *umbra*, but a living person, and *ingens* at that.

414. **sutilis**: *seamy;* properly, *stitched; i.e.* the frame was covered with skins sewn together. Emphasis is given the word by position. **rimosa**: freely, *through its chinks.*

415. **incolumis**: *safe and sound;* used predicatively with the accusatives.

416. **glauca ulva**: *gray sedge.*

(In this Charon scene, the style and diction, in keeping with the theme, are less dignified than usual. The boatman is peremptory and abrupt, and the expressions *fare quid venias* and *istinc*, 389, are from the language of daily life. Similar is the use of *absiste moveri* in the Sibyl's reply. Note too the irony of 392 and 400–2, the use of *nulla*, 405; of *deturbat*, 412; and the somewhat humorous tone of 413–4.

It will be interesting to study the rhythm of 386, 392, 401, 408–9, 413–4, and 416.)

Lines 417–425.

Cerberus at the Threshold.

417. **latratu trifauci**: *with triple-throated baying.* Cerberus was *triceps; i.e.* had three heads, and *trifaux* is formed on the analogy of *triceps.* In Dante, Cerberus is even more horrible than in Virgil, and rends the gluttonous in the third circle of Hell.

418. **adverso**: *fronting them, opposite.* **recubans immanis**: *reclining in his huge bulk.*

419. **colubris**: *i.e.* on his neck he has snakes instead of hair.

420. **melle soporatam et medicatis frugibus offam**: *a morsel drugged with (steeped in the sleep of) honey and medicated meal.* In Dante, Virgil throws earth into the brute's maws (*Inferno*, Canto VI).

421. **ille**: *the monster.* **famē**: this word has its final syllable long, as if from the fifth instead of the third declension.

424. **sepulto**: *buried in slumber.*

425. **inremeabilis**: 'renavigable never' (Rhoades); 'irremeable' (Conington and Billson). This striking word, apparently coined by Virgil (cf. V. 591), commonly demands a paraphrase in other languages. Dante takes two lines to translate it (*Purgatorio*, I. 131–2) and Shakespeare's "from whose bourn no traveller returns" (*Hamlet*, Act III. Sc. 1) is about the briefest natural rendering in English. Cf. note on *cunctantem*, 211.

(In the description of Cerberus, note the picturesque effect of the *a* and *u* sounds, and the prominence of *r*, the *littera canina*, as it was known to the Romans. Note, too, the dactylic rhythm of 421.)

Lines 426–439.

Infants, the Untimely Dead, and Suicides.

426. **voces vagitus**: note the alliteration, with onomatopoetic effect. The children are wailing, not because of their lot, but because "their crying and sadness are merely their earthly character and condition carried with them into Hades. . . . The infants are placed in the very entrance and beginning of Hades," because such location was "peculiarly suitable for those who had died in the very beginning and entrance of life" (Henry). They are assigned to neutral ground, the place neither of punishment, nor of joy.

In the first circle of his Inferno, Dante places the spirits of those who died unbaptized, before Christianity (*Inferno* IV.). In that Limbo Virgil himself "abides with the innocent babes bitten by the fangs of death, ere they were exempt from human sin" (*Purgatorio*, VII. 31 ff.).

430. **damnati mortis**: *condemned to death.*

431. **sine sorte, sine iudice**: *without lot or judge; i.e.* without judges chosen by lot; *iudice* is a collective singular.

432. **quaesitor Minos urnam movet**: the allotment referred to in the previous note is conducted by Minos, as the presiding

magistrate. The term *quaesitor* was applied to the Roman praetor, who presided over criminal trials. Dante has Minos sitting at the entrance to the second circle of Hell, and judging sinners (*Inferno* V.). **ille silentum concilium vocat**: *'tis he who summons a panel of the silent dead; i.e.* to act as a jury.

433. **vitasque et crimina discit**: *examines into men's lives and the charges made.* Minos conducts the *cognitio* and *discit* takes the place of the technical *cognoscit.*

434. **maesti**: the suicides are *maesti*, because they were so in life. Dante treats them much more severely. They are cast into the second ring of the seventh circle, and suffer the fate of Polydorus (III. 22 ff.), becoming stunted trees, on which the Harpies feed (*Inferno*, Canto 13).

435. **insontes**: *though free from guilt; i.e.* they took their lives, not because of moral guilt, but in misery or despair. **manu**: *i.e.* by their own hand, but implying violence, as in 395. **lucem**: *i.e.* the light of life.

436. **quam vellent**: *how they would wish, i.e.* if there were any possible chance; an incomplete conditional sentence of the contrary to fact type. On the thought, cf. the famous passage in Homer, where the shade of Achilles says: "Speak not to me soft words on death, noble Odysseus. Fain would I be bound to the soil and serve another — a poor man of little substance, rather than be a king over all the departed dead" (*Odyssey* XI. 488 ff.; cf. Matthew Arnold's *Balder Dead*, toward the end of 2. *Journey to the Dead*). For more cheerful views of the other world in classical literature, we must go to the Greek philosophers.

(The contrast between the wailing infants and the howling Cerberus is very striking. The spondaic rhythm of the first three verses is offset by the accelerated rhythm of 429, which in turn yields to spondees in 430–2.

Alliteration is effectively employed thoughout, most notably in 426, 431, and 433. In 433, it is double and chiastic, *abba.*)

Lines 440–476.

The Mourning Fields and Dido.

440. **partem fusi in omnem**: *outspread on every side.* The Mourning Fields are spacious, giving to the sorrowing dead the solitude they crave. Similarly Dante.

441. **Lugentes Campi**: the expression is apparently original with Virgil; cf. Bunyan's names, such as the 'Slough of Despond,' 'Delectable Mountains,' and 'Valley of Humiliation.'

442. **quos durus amor**, etc.: 'whom fell love with cruel wasting gnawed' (Rhoades); cf. Tennyson:

> "Beauty and anguish walking hand in hand
> The downward slope to death." (*A Dream of Fair Women.*)

Understand *eos* as antecedent of *quos.*

443. **secreti calles**: *sequestered walks.* **myrtea silva**: the myrtle was sacred to Venus; cf. Pope:

> "By the youths that died for love
> Wandering in the myrtle grove."
> (*Ode on St. Cecilia's Day.*)

Virgil's *silva* suggested to Dante his 'mournful wood,' fringing a barren plain (*Inferno* XIV. 10); cf. the 'wide forest,' which serves as a setting for Tennyson's *A Dream of Fair Women.*

446. **nati**: *i.e.* Alcmaeon.

447. **his**: with *comes.*

450. **recens a volnere**: *i.e. with wound still fresh.* **Dido**: Virgil's general model for this meeting of Aeneas and Dido is the Homeric scene of the meeting of Ajax and Odysseus in the lower world (*Odyssey* XI. 541 ff.).

Dante places Dido in the second circle of Hell, with Cleopatra and Helen of Troy (*Inferno* V.).

451. **quam**: governed by *iuxta* and *adgnovit.*

453. **qualem primo qui**, etc.: *even as the moon, when in the early month one sees or fancies he has seen it rise amid the clouds.* In full, the sentence would be *qualem lunam videt qui videt eam surgere*, etc. *even like the moon which he sees who sees it rise*, etc. The simile

explains *obscuram*, which is very emphatic by position. *primo mense* does not mean the first of the month, when the moon could not be seen, but the early month from the third day on, when the moon begins to be visible. For the difficulty of recognizing Dido's shade, cf. 340.

455. **dulci amore**: yet some critics tell us that Aeneas did not love Dido.

456. **ergo**: the inferential particle is very expressive, and implies long pondering over the fact; *'twas a true message, then, that reached me.* Virgil does not tell us how Aeneas received this news. He did learn from Mercury (IV. 564) that Dido was *certa mori*, and the sight of the blazing pyre filled him with gloomy forebodings, as he sailed away from Carthage (V. 7). The addition of *ferro*, 457, may be an inference from her present appearance (*recens a volnere*, 450).

457. **exstinctam**: sc. *te esse.* **extrema secutam**: *hadst sought thy doom.*

458. **funeris**: note the emphatic position; *was it death* (not merely sorrow) *I brought thee?*

459. **per superos**: *by the world above.* This means here the earth, but in III. 600, the gods; cf. *ad superos*, 481. Aeneas thus swears by the heavens, the earth, and Hades. **et si qua fides**, etc., *and by whatever is sacred in the grave.*

461. **iussa deum**: cf. IV. 268 ff., 345–6, 396.

462. **senta situ**: *squalid with scurf;* a quaint, alliterative phrase ('rusty-rough,' Morris), suggested by Homer's Ἀΐδεω δόμον εὐρώεντα, the mouldy house of Hades (*Odyssey* X. 512).

463. **imperiis egere suis**: *drove me with their behests.* The expression implies a distinction between *iussa* and *imperia*, the latter being more specific and exacting than the former.

464. **discessu**: sc. *meo.*

465. **aspectu**: dative; cf. *capiti subduxerat ensem*, 524. **ne subtrahe**: the construction is archaic and therefore poetical.

466. **extremum fato, quod te adloquor, hoc est**: *by fate's decree this is the last word I may speak to thee; fato* is a causal ablative. **quod**: inner object, with *adloquor.*

467. **ardentem et torva tuentem animum**: 'the burning and fierce-eyed soul' (Mackail), a remarkably brief and forcible expression, *animum* being used for Dido herself.

468. **lenibat**: *sought to soothe;* conative imperfect. For the form, see A. 183, 1; B. 116, 4, b; G. 130, 2; H. 244, 1; H. & B. 164, 4. **lacrimas**: *i.e.* his own, for *lacrimas ciere = lacrimare;* cf. III. 344.

469. Cf. I. 482.

470. **voltum movetur**: *does she change her countenance; movetur* is used as a middle voice.

471. **quam si dura silex**, etc.: *than if she were a standing image of hard flint or Marpesian rock; stet* is more picturesque than *sit.* **Marpesia cautes**: *i.e.* Parian marble.

472. **corripuit sese**: 'flung herself away' (Morris); a fine touch, showing that notwithstanding her seeming indifference (468–470), she is still a creature of passion.

473. **illi respondet curis**: *responds to her sorrows; illi* is a dative of reference with both *respondet* and *aequat.*

474. **aequat amorem**: *gives her an equal love.*

475. **casu concussus iniquo**: 'stunned by her sad fate' (Rhoades). This translation preserves the alliteration.

476. **prosequitur lacrimis**: *attends her with his tears;* beautifully expressive of his tearful gaze. Note the difference between *prosequitur* and *sequitur.*

(This Dido episode is an epilogue to Book IV., echoes of which we find in this scene. Thus *infelix Dido*, 456 = IV. 596; *invitus tuo de litore cessi*, 460 = *Italiam non sponte sequor*, IV. 361; *hunc tantum dolorem*, 464 = IV. 419; *quem fugis?* 466 (Aeneas to Dido) = *mene fugis?* IV. 314 (Dido to Aeneas); Aeneas weeps while Dido remains unmoved, 469 ff., whereas in IV. Dido weeps, 314, and Aeneas stands firm, 331 ff.

In so sorrowful a scene, it is natural that spondees, expressive of sadness, should be unusually prevalent; cf. 441, 442, 443, 445, 446, 447, 450, 451, 452, 453, 456, 460, 464, 474. The broken rhythm of 466, with its double diaeresis and monosyllabic ending, is well suited to the pathos of the thought. The artistic effect is often heightened by alliteration.)

Lines 477–493.

Those Who fell in War.

477. **inde datum molitur iter**: *thence he toils along the given way; datum*, i.e. *quae se dabat*, the way which presented itself to him. For the expression, cf. Bunyan: "They went then till they came at a place where they saw a way put itself into their way." (*Pilgrim's Progress.*) **arva ultima**: *the farthest fields, i.e.* of the neutral region, neither Elysium nor Tartarus.

478. **secreta**: *apart.*

479. **Tydeus**: Tydeus, Parthenopaeus, and Adrastus were among the seven heroes who made war upon Thebes before the days of the Trojan war.

480. **pallentis**: because he is in Hades.

481. **ad superos**: *on earth;* cf. *per superos*, 459, with note. Here *ad superos* = *apud superos.*

483. The polysyndeton in the verse supports the effect of *omnis longo ordine*, though so few names can be given.

484. **Cereri sacrum**: *priest of Ceres.*

485. **etiam, etiam**: *still, still*, in temporal sense. Note the anaphora.

487. **iuvat usque morari**: *they delight to linger on.*

488. **conferre gradum**: *walk beside him.*

491. **vertere**: historical infinitive.

492. **tollere vocem exiguam**: *raised a cry, but faintly.* They are unsubstantial shades, and the war-cry they raise is but the faint echo of their former voices; cf. *Hamlet* (Act I. Sc. 1):

> "The graves stood tenantless and the sheeted dead
> Did squeak and gibber in the Roman streets."

exiguam is explained by the next words.

493. **frustratur hiantis**: *makes mockery of their gaping mouths.*

(Panic and flight are suggested by the accelerated rhythm of 489, with its lengthy words. The effect is continued by alliteration in 490 (*videre virum*) and the repeated *t* sounds in 491. In the closing words, the prominent *a* sounds — *clamor frustratur hiantis* — strongly emphasize the thought.)

Lines 494–547.

Deiphobus.

(The Homeric model for this scene is the meeting of Odysseus and Agamemnon, *Odyssey* XI. 385 ff.)

495. **ora**: Greek accusative of specification.

496. **populata**: *despoiled.*

498. **vix adeo**: *scarcely indeed.* **tegentem**: conative, *trying to conceal.*

499. **notis vocibus**: *with familiar accents.* **ultro**: *first;* cf. its use in 387.

502. **cui tantum de te licuit**: *who has had so free a hand with thee? de te* is used for *in te,* because the words belong also to *sumere poenas,* with which phrase *de* is regularly used. **mihi fama tulit**: *rumor brought me news.* Virgil here skilfully refers to another tradition, according to which Deiphobus fell in battle. This, too, is what we may infer from the Homeric narrative (*Odyssey* VIII, 516 ff.). **suprema nocte**: *on that last night; i.e.* the night of Troy's fall.

505. **tumulum inanem**: *i.e.* a cenotaph; cf. III. 304.

506 **ter voce vocavi**: *i.e.* with the *novissima verba,* 231, where see note.

507. **nomen et arma**: *i.e.* an inscription and probably some representation of arms on stone. **tĕ amice**: semi-hiatus.

509. **tibi relictum**: *has been left undone by thee.*

510. **funeris umbris**: *to the shade of the dead.*

511. **Lacaenae**: *the Laconian woman.* He disdains to name Helen.

512. **illa**: emphatic; *she it was who.* **monumenta**: *memorials.*

513. **ut**: *how.*

514. **nimium**: *only too well.*

515. **saltu**: expressive of eagerness, as if the horse were alive. **ardua Pergama**: *the heights of Troy.*

516. **gravis alvo**: *heavily laden in its belly;* referring to the soldiers concealed within.

517. **illa**: Helen. **chorum simulans**: *feigning a solemn dance;*

i.e. in thanksgiving. **euhantis orgia**: *raising in revels the Bacchic cry; orgia* is an inner accusative, in imitation of the equivalent Greek. **circum**: *i.e.* round the city.

518. **flammam**: all the Bacchic revelers carried torches. Helen's was unusually large. **summa Danaos ex arce vocabat**: Virgil here follows a tradition about Helen, which involves some inconsistency with the account in Book II. See II. 256 and 571–4.

521. **infelix**: *ill-starred.*

523. **egregia**: ironical.

526. **scilicet**: *forsooth.* **amanti**: *her lover, i.e.* Menelaus.

528. **quid moror ?**: *in short.*

529. **Aeolides**: used in derision of Ulysses, who was the son of Laertes, but whom scandalous gossip made the son of Sisyphus, whose father was Aeolus. **talia Grais instaurate**: *repay the Greeks with like penalties. instaurate talia* is properly 'renew such things.'

Note the poet's reticence as to the fate which befell Deiphobus. This, of course, is sufficiently explained in 494–7 above.

530. **pio**: the emphatic word; *if with sinless lips,* etc.

532. **pelagine venis**, etc.: the question is whether he has come accidentally, in the course of his wanderings, or on a special mission, at the order of the gods.

533. **fatigat ut adires**: *spurred thee on to visit;* secondary sequence, because *fatigat* carries us back to the outset of his journey.

534. **sine sole**: an adjectival phrase, the nearest equivalent to the Greek ἀνήλιος. **loca turbida**: *a land of disorder.*

535. **hac vice sermonum**: *amid such interchange of talk.* The expression implies that Aeneas answers the questions put, but the answers are not given, as thus a previous part of the narrative would be repeated for the reader.

536. **iam medium traiecerat axem**: *had now crossed mid-heaven.* It was now past noon. As the underworld is *sine sole,* this poetic definition of time belongs strictly to the upper world. So often in Dante; cf. *Purgatorio,* Canto II. etc.

537. **fors**: *perchance.* **traherent**: *they would have wasted.* This imperfect form is a much easier one to use in verse than the plu perfect *traxissent* (— — —).

538. **sed admonuit**: a substitute for the more regular, but less vivid *nisi admonuisset.*

539. **nox ruit**: *i.e.* up from ocean; cf. II. 250.

540. **se via findit**: hitherto their way has led through neutral ground. Now it parts into two ways, one of which leads to Tartarus, the other to Elysium.

541. **dextera**: taken into the relative clause, and therefore agreeing with *quae*, instead of with *hac.*

542. **hac iter Elysium nobis**: *by this is our route to Elysium; Elysium* is accusative of limit of motion, *iter* (*est*) *nobis* having the force of *ibimus.*

543. **exercet poenas**: *wreaks the punishment;* a bold personification, softened by the explanatory *et ad impia Tartara mittit.* **impia**: *pitiless.*

544. **ne saevi**: cf. note on *ne subtrahe*, 465.

545. **explebo numerum**: *I will fill up the tale.* The expression is metaphorical. The ghosts are flocks, which Hades, as shepherd, counts. Deiphobus will return (*reddar*, middle voice) to the fold. Cf. Milton:

> "And every shepherd tells his tale
> Under the hawthorn in the dale." (*L'Allegro.*)

546. **melioribus**: *i.e.* happier than mine.

547. **in verbo**: *as he spoke.*

(The spondaic rhythm expresses horror in 501, grief in 513, solemnity in 520. In strong contrast with the latter verse, with its alliteration of the hard *c* sound, is the smooth dactylic verse 522, with its *l* and *i* sounds, and feminine caesurae (cf. 284).

Alliteration is prominent throughout. Note especially 506 and 512 (pathos); 530 (solemnity of curse); 541 and 547 (impressive effect)).

Lines 548–627.

Tartarus.

548. **respicit subito**: *suddenly looks back.* Aeneas has turned to the right, toward Elysium, but in his desire to see the departing Deiphobus he looks back and so gets a view of Tartarus.

549. **moenia**: *fortress,* or *castle.*

550. This verse explains the meaning of Phlegethon, 'the burning river' (φλέγω). See note on 132.

552. **porta**: sc. *est.* **adversa**: *in front.*

554. **stat ferrea turris ad auras**: *there stands an iron tower, soaring to the sky.*

557. **hinc**, etc.: *therefrom are heard groans and the sound of cruel stripes;* grammatically, *sonare* is parallel to *exaudiri*, historical infinitive.

558. **tractaeque catenae**: *and the dragging of chains.*

559. **constitit . . . haesit**: a hysteron proteron.

560. **facies**: *forms.* The word is plural.

561. **ad auras**: as in 554.

563. **fas**: sc. *est.* **sceleratum limen**: cf. *sceleratas poenas*, II. 576.

564. **cum**: *when.*

565. **deum poenas**: *the gods' punishments; deum* is a subjective genitive.

567. **castigatque auditque dolos**, etc.: "he flogs them and hears their guile, compelling them to confess" (Page), *i.e.* he lashes offenders to force from them confession. The words *subigitque fateri* are explanatory of what precedes.

The part here assigned to Rhadamanthus is given to Minos by Dante (*Inferno*, Canto V. 4).

568. **quae quis**, etc.: *the crimes for which a man in the world above, rejoicing in vain deceit, has put off atonement until the late hour of death.* We have here a condensed expression, worthy of Greek tragedy. In the phrase *commissa piacula, crimes committed, calling for expiation*, the sense of expiation is sufficiently strong to allow the poet to use the words as object of *distulit.*

570. **continuo**: *straightway; i.e.* as soon as Rhadamanthus has determined their guilt. **ultrix**: Tisiphone is connected with τίσις, *vengeance.*

571. **quatit**: *lashes.*

572. **agmina saeva sororum**: see IV. 469 and notes.

573. **tum demum horrisono stridentes**, etc.:

> "At last, on hideous hinges grating harsh,
> The Infernal Doors fly open." (Billson.)

Milton's imitation is well known:

> "On a sudden open fly,
> With impetuous recoil and jarring sound,
> The infernal doors, and on their hinges grate
> Harsh thunder, that the lowest bottom shook
> Of Erebus." (*Paradise Lost*, II. 879 ff.)

574. **portae**: the gates of Tartarus. **custodia**: *i.e.* Tisiphone, abstract for concrete.

577. **saevior**: *i.e.* than Tisiphone.

578. **bis patet**, etc.: *yawns sheer down, dropping into the depths twice as far as is the upward view from Hades' sky to heavenly Olympus. bis* doubles Homer's distance, "as far below Hades, as heaven is high above earth" (*Iliad*, VIII. 16), and Milton trebles it: —

> "As far removed from God and light of heaven
> As from the centre thrice to the utmost pole."
> (*Paradise Lost*, I. 73.)

tenditque sub umbras: explanatory of the words preceding.

579. **caeli**: the sky of the lower world, *i.e.* this earth.

580. **Titania pubes**: *the Titans' brood.* The Titans sided with Saturn in his conflict with Jupiter, but were smitten with thunderbolts and cast into Tartarus.

581. **volvuntur**: *writhe.*

582. **Aloïdas**: *sons of Aloeus, i.e.* Otus and Ephialtes, who tried to assail heaven by piling Mount Ossa on Olympus, and Pelion on Ossa.

585. **crudelis dantem poenas, dum**, etc.: *who met with cruel punishment, while imitating*, etc. The *dum*-clause modifies *dantem*, not *vidi*. Salmoneus was struck down in the midst of his impious career. What he attempted to do is explained in 587–591; his punishment is described in 592–4.

588. **mediae Elidis urbem**: *i.e.* the city founded by him, viz. Salmonia.

590. **demens qui simularet**: *madman! to mimic.* The *qui simularet*, etc., is a causal characteristic clause.

591. **aere**: *i.e.* with brazen chariot. **cornipedum pulsu equorum**: so Tennyson, who was fond of quoting this passage (*Memoir*, Vol. II. p. 13), speaks of the "tramp of the horn-footed horse" (*Tiresias*).

592. **telum**: *bolt.*

593. **ille**: an emphatic repetition of the subject:

> "no brand or smoky glare
> Of pine torch he." (Rhoades.)

594. **turbine**: *whirlwind.*

595. **nec non et**: *moreover;* cf. I. 707.

596. **cernere erat**: *it was possible to see;* a meaning due to Greek analogy (ἦν ἰδεῖν). The Sibyl is narrating her former experience.

598. **immortale**: *deathless.* **fecunda poenis**: *fruitful for torture; poenis* (dative) = *ad poenas.*

599. **rimaturque epulis habitatque**, etc.: *gropes for dainties and lodges*, etc. The *-que* and *-que* are correlatives; *rimatur*, sc. *ea*, *i.e.* the *viscera.*

600. **renatis**: they are renewed as fast as they are eaten.

602. **quos super**, etc.: —

> "On whom a black crag, ever like to slip,
> Frowns and seems falling." (Rhoades.)

The punishment here assigned to Ixion and Pirithous is usually referred to Tantalus. **cadentique**: sc. *silici.* The hypermetric *-que* accords with the idea of the overhanging stone.

FIG. 71. IXION BOUND TO THE WHEEL.

603. **lucent genialibus altis**, etc.: *high festal couches gleam with golden headrests;* literally, *for the couches the headrests gleam.* Note the rare asyndeton between adjectives in *genialibus altis.* The *genialis torus* was so called because "the genius is the source of the good gifts and hours which brighten the life of the individual man, and also the source of his physical and mental health; in a word, his good spirit" (Preller). The *fulcra* correspond to the heads of our modern sofas.

604. **epulae**: like *fulcra*, a subject of *lucent*.

605. **maxima**: sc. *natu*, *eldest*.

608. **quibus invisi**: sc. *erant*. The *quibus* belongs also to *pulsatus* and *innexa*. **dum vita manebat**: this clause belongs in sense to all the groups mentioned, not merely to the first.

609. **pulsatus parens**: respect for parents was a fundamental law among the Romans, as it has been among the Hebrews and the Chinese. **fraus innexa clienti**: in Roman law, the defrauding of a client by his *patronus* was a very grave offence.

610. **aut qui divitiis**, etc.: *or those who in solitude brooded over wealth they had won; repertis*, literally, *found*, i.e. *secured*, not by accident, but by effort.

611. **nec partem posuere suis**: *and have set aside no portion, for their kin.* **quae maxima turba est**: *i.e.* the misers, not the kindred. Virgil implies that avarice was the most conspicuous vice in his day.

612. **arma secuti impia**: *i.e.* those engaged in treasonable warfare, revolutionists.

613. **dominorum fallere dextras**: *to break faith with their masters.*

615. **quam poenam**: sc. *exspectant*. **quae forma**, etc.: *what form of crime, or fate, has o'erwhelmed them.* With *forma* supply *sceleris*, not *poenae*. Although the Sibyl has forbidden inquiry she herself goes on to explain. Thus *quam poenam* (*exspectant*) is explained in 616–620, and *quae . . . mersit* in 621–624. **mersit**: the indicative in an indirect question is archaic, and therefore may be used in poetry, especially as it often furnishes a more convenient metrical form. Thus *merserit* could not be used here.

616. **saxum ingens volvunt**: like Sisyphus, who was condemned to roll a huge stone uphill, only to see it roll back on reaching the summit. **radiisque rotarum districti pendent**: *and some hang outstretched on wheel-spokes;* like Ixion. See note on *quos super*, 602.

617. **sedet aeternumque sedebit**: for his attempt to carry off Proserpina, Theseus was chained to a rock, but according to the common tradition (apparently accepted in 122) was released by Hercules. Virgil here follows another tradition.

618. **Phlegyas**: in Dante, Phlegyas plays a part similar to Charon's, being a ferryman over the marsh of the fifth circle (*Inferno*, Canto VIII. 17 ff.).

620. **moniti**: *i.e.* by me. This motive, that of having sinners testify to the truth, is used by Dante, who, for example, has an envious spirit in Purgatory proclaim the gospel of love (*Purgatorio*, Canto XIII. 36). **temnere**: cf. note on I. 542.

622. **fixit leges pretio atque refixit**: *made and unmade laws for a bribe.* The words are suggested by the early custom of inscribing on a brass plate the laws that were enacted. It is probable that in this passage Virgil is glancing at Marcus Antonius, the opponent of Augustus.

623. **hymenaeos**: this quadrisyllable, a Greek word, is always last in a Virgilian verse; cf. I. 651; IV. 99, etc. See note on IV. 316.

624. **ausi omnes**, etc.: —

"All dared great guilt, and reaped their daring's fruit." (Billson.)

625. **linguae centum**: Virgil has enlarged on Homer's *ten* (*Iliad*, II. 489); cf. note on *bis patet*, 578. For the form of the condition, see note on *ni faciat*, etc. I. 58.

626. **scelerum formas**: cf. note on *forma*, 615.

(In the description of Tartarus (548–561), note the many alliterations, with the picturesque use of certain consonants, especially *s*, *r*, *t* (cf. 548, 550, 551, 554, 557, 558, 559, 560, 561). The spondees opening 552 and 557 are impressive, and the closing line of the section (561) is, except for the fifth foot, spondaic throughout.

In the Sibyl's narrative of horrors, Virgil exhibits a wonderful resourcefulness in linguistic effects. Alliteration, onomatopoeia, and figures of rhetoric are numerous. Hard and harsh consonants (*t*, *p*, *c*, *s*, *r*) again abound. See 570, 571, 572, 573, 574, 577, 578, 580, 583, 591, 592 f., 602, 609, 611, 616, 627. For vowel effects, see especially 572, 576. For special rhythmical effects, see 574–5, 576, 590, 602, 614, 616–7, 623, 624.

In the catalogue of sinners and their punishments, Virgil avoids monotony by taking the sinners partly from tradition (580, 582, 585, 595, 601, 617), and partly from actual life (608 ff., 621, 623). Sometimes, too, he mentions the punishment but not the offence (as in 581, 596, 602, 616), and sometimes the offence, but not the punishment

(as in 583, 608, 621, 623). For the same reason Virgil separates those who are closely associated with tradition (*e.g.* Phlegyas, Ixion, Pirithous, and Theseus, and does not adhere strictly to tradition in his assignment of punishments (cf. 602 f., 616).)

Lines 628–636.

At the Castle of Pluto.

629. **susceptum perfice munus**: *fulfil the task taken in hand; i.e.* of carrying the golden bough to Proserpina.

630. **Cyclopum educta caminis**: *reared by the forges of the Cyclopes; i.e.* built of iron by Vulcan and his workmen.

631. **adverso fornice**: *with archway in front;* ablative of quality.

633. **per opaca viarum**: *over the dark way;* cf. note on *angusta viarum*, II. 332.

634. **foribus**: the same as *portas*, 631.

635. **corpus recenti spargit aqua**: *i.e.* by way of purification, before entering a holy place.

(Note the general dactylic tone of the passage, culminating in the wholly dactylic verse 634. The poet turns, as it were, with relief from the horrors of Tartarus.)

Lines 637–678.

The Blissful Groves.

637. **perfecto munere divae**: *the task of the goddess fulfilled; i.e.* the task demanded by the goddess. Cf. 629 and note; *munus* must have the same meaning in both verses.

638. **locos laetos**: *a land of joy;* amplified by the following synonymous expressions. **amoena virecta**, etc.: *the green pleasaunces of the Blissful Groves;* cf. note on *Lugentes Campi*, 441.

640. **largior hic campos**, etc.: *here an ampler ether clothes the meads with roseate light; et* connects *largior*, which is really in the predicate, with *lumine*. The *aether* is the fine atmosphere which is contrasted with the *aer* of earth, and the still denser atmosphere of Avernus.

641. **purpureo**: used of any brilliant or dazzling color; cf.

lumen iuventae purpureum, I. 590, with note. Wordsworth has a close rendering of this passage in his *Laodamia*, and retains the word *purpureal*: —

> "Of all that is most beauteous — imaged there
> In happier beauty: more pellucid streams,
> An ampler ether, a diviner air
> And fields invested with purpureal gleams;
> Climes which the sun who sheds the brightest day
> Earth knows, is all unworthy to survey."

solemque suum, sua sidera: striking alliteration and chiastic order. *suum* and *sua* imply that their sun and stars are different from ours.

642. **pars in gramineis**, etc.: the pursuits enjoyed in life (note the Greek ideals of gymnastics and music) are still enjoyed in Elysium. Milton's fallen angels engage in these pursuits in hell (*Paradise Lost*, II. 528 ff.).

644. **pedibus plaudunt choreas**: *trip it in the dance.* The verse shows double alliteration, with onomatopoetic effect.

645. **Threicius sacerdos**: *i.e.* Orpheus, who is a priest of Apollo, in the garb of Apollo (*longa cum veste*).

646. **obloquitur numeris**, etc.: *matches their measures with seven clear notes.* The *seven differences of notes* are the distinct notes of the scale (according with the lyre's seven strings), which Orpheus utters in response to (*ob-*) the rhythms (*numeris*) of the dance and song.

FIG. 72. LONG-ROBED PRIEST.

647. **eadem**: *i.e. discrimina.*

651. **miratur**: the subject is Aeneas.

653. **quae gratia currum**, etc.: *what pride in chariots and arms was theirs in life, what care in keeping sleek steeds, the same attends them, when hid beneath the earth; currum* is genitive plural; *vivis* agrees with *eis* understood.

657. **vescentis**: *feasting.* **laetum paeana canentis**: *singing a joyous paean;* as the Greeks do in the service of Apollo (*Iliad*, I. 473).

658. **unde superne plurimus**, etc.: *from which, in the world above, the full flood of the Eridanus rolls amid forests.* The Eridanus, or Po, has an underground course of about two miles near its source, and so was said to spring from the lower world.

660. **hic manus . . . passi**: *here is the band of those who suffered wounds, fighting for country; manus passi* (for *passa*) is a construction according to sense; cf. *genus antiquum, Titania pubes, deiecti,* 580–1.

662. **vates**: *bards.*

663. **inventas aut qui**, etc.: *or those who have bettered life by the discovery of truth; i.e.* those who promoted civilization by advancing human knowledge. *artis* does not refer merely, or even mainly, to material inventions. It applies rather to the principles of philosophy, including natural science, as understood by the ancients.[1] See Introd. § 8.

664. **quique sui memores**, etc.: *and those who by service have made men grateful to them, i.e.* the benefactors of mankind. The obligation of doing good in the world was a Stoic principle. *aliquos* (where we might expect *alios*) is due to the Greek coloring of the passage, *aliquos* = τινάς.

667. **medium**: *in their midst.*

668. **umeris exstantem altis**: *towering aloft with shoulders high.*

669. **dicite, felices animae**: so in Dante, Virgil asks the elect spirits to tell him and Dante the way (*Purgatorio*, Canto III. 73 ff.; XI. 40 ff.). **optime vates**: *i.e.* Musaeus.

670. **illius ergo**: *on his account; ergo*, as a prepositional substantive, is postpositive. A. 359, b; G. 373 and R. 1; H. 446, 5; H. & B. 339, d.

672. **paucis**: sc. *verbis.*

674. **riparum toros**, etc.: "soft-cushioned banks and meadows fresh with brooks we haunt" (Page); *riparum* is an appositional genitive.

675. **si fert ita corde voluntas**: *if the wish in thy heart so inclines; corde* is an ablative of place where.

[1] Servius, commenting on the verse, says: *significat philosophos, qui aliquid excogitaverunt, unde vita coleretur.*

678. **dehinc**: a monosyllable, as often in older poetry. **linquunt**: *i.e.* Aeneas and the Sibyl. It is implied that Musaeus now leaves them.

(This beautiful passage has always appealed strongly to great poets, *e.g.* Dante, Schiller, and Wordsworth. Tennyson has it, as well as the eleventh book of the *Odyssey*, in view, when in his *Tiresias* he dwells upon the joys of his "Pagan Paradise": —

"and these eyes will find
The men I knew, and watch the chariot whirl
About the goal again, and hunters race
The shadowy lion, and the warrior-kings
In height and prowess more than human, strive
Again for glory, while the golden lyre
Is ever sounding in heroic ears
Heroic hymns, and everywhere the vales
Wind, clouded with the grateful incense-fume
Of those who mix all odor to the Gods
On one far height in one far-shining fire."

Besides the beauty of thought, note the cumulative effect of the balanced phrases in the three opening verses, with the impressive spondaic rhythm (637), the alliteration (*locos laetos*), and the similarity of final syllables. In the rest of the passage, alliteration is very marked, especially in 641, 644, 647, 648, 653, 660, 674. Spondaic rhythm is artistically used to picture toil (643) or repose (652) or a calm demeanor (666, 672). On the other hand, the dactyls of 647, 655, 670, and 675 suggest joyousness or keen expectation.)

Lines 679–702.

Aeneas meets Anchises.

679. **penitus convalle virenti**: *deep in a green vale.*

680. **inclusas animas**, etc.: *the imprisoned souls, that were to pass to the light above; i.e.* to return to earth.

681. **lustrabat studio recolens**: *was surveying with earnest thought.*

682. **recensebat numerum**: *was telling the tale;* cf. note on *explebo numerum*, 545.

683. **fataque fortunasque virum**, etc.: *their fates and fortunes, their works and ways* (Mackail). Note the double alliteration, the

polysyndeton, and the careful balancing of expressions, *virum* (= *eorum*) being common to both. **manus**: *exploits.*

684. **tendentem adversum**: *advancing toward him; adversum* is an adjective.

686. **genis** = *oculis.* The word applies properly to the eye-sockets.

687. **exspectata parenti**: *long looked for by thy father.* Anchises refers to his directions given in V. 731 ff.

689. **audire et reddere voces**: cf. I. 409.

690. **ducebam animo**: *I was thinking.* **rebar**: *deemed:* even in Cicero's day the word had a quaint air but was suited to poetry.

691. **nec me mea cura fefellit**: *nor has my longing played me false.*

692. **terras**: this, as well as *aequora*, is governed by *per.*

694. **quam metui**, etc.: referring to the stay in Carthage.

695. **tua me**: emphatic collocation.

696. **haec limina tendere**: *to draw toward these portals; limina* is an accusative of limit of motion (in prose, *ad limina*).

697. **stant sale Tyrrheno classes**: *my ships ride the Tuscan sea; i.e.* are moored off the shore of the Tuscan sea; *classes* (= *naves*), an archaism.

700–2 = II. 792–4.

(Artistic means here employed include
(*a*) alliteration: 683, 687–8, *venisti . . . vicit, tandem tua, parenti . . . pietas;* 695, 697, 700, 702;
(*b*) anaphora: 692–3, *quanta . . . quantis;* 695, *tua . . . tua;* 697–8, *da . . . da;* 700–1, *ter . . . ter;*
(*c*) rhythmical effects: the spondees of 687 express deep emotion; the dactyls of 702 emphasize the idea of swift, easy movement.)

Lines 703–723.

The Spirits on the Banks of Lethe.

703. **reducta**: *retired.*

704. **et virgulta sonantia silvae**: *a forest of rustling thickets;*

literally, *and the rustling thickets of a forest.* The expression is explanatory of *seclusum nemus;* cf. 638–9.

705. **Lethaeum amnem**: *the river of Lethe.* The word *Lethe* (λήθη) means forgetfulness; see note on 132.

707. **ac velut ubi**: *even as when.* **apes**: for the simile, cf. I. 430 ff.

709. **strepit murmure**: *hums with their buzzing; i.e.* the buzzing of the bees. The application of the simile is left to the imagination. Note the onomatopoea.

710. **horrescit**: *is thrilled.*

711. **quae sint**, etc.: *what is that river yonder.* The indirect question depends upon *causas requirit.* **porro**: in this sense, *afar*, an archaism.

715. **securos latices**, etc.: "drink heedless draughts of long forgetfulness" (Rhoades); *securos* is a case of transferred epithet, the *latices* making men *securi, free from care.* **et longa oblivia**: explanatory of *securos latices.*

716. **has**: sc. *animas*, emphatic.

717. **iampridem cupio**: *I have long desired.* The words belong to the previous verse as well as to this. **hanc prolem enumerare meorum**: *even to count this, the race of my children;* the words explain more fully the previous verse. Note the asyndeton, *has . . . hanc* taking the place of connectives.

718. **quo magis**, etc.: *that so thou mayest rejoice with me the more at finding Italy. Italia reperta* is an ablative absolute.

719. **O pater, anne**, etc.: *but, father, must we suppose that any souls pass aloft from here to earth, and return a second time to sluggish bodies?* The use of *anne* in a single direct question is rare, and implies astonishment. For *caelum* as the heaven of Hades, *i.e.* earth, cf. *caeli suspectus*, 579.

721. **quae lucis miseris**, etc.: *why have unhappy beings so mad a desire for life? lucis* is the light of life. With *miseris* supply *est.* It is used proleptically; the *animae* become *miserae* on earth.

723. **suscipit**: *replies;* literally, *takes up.*

(In the simile, 707 ff., there is an effective use of *s* and *u* sounds, to represent the humming of bees. In 719, note the striking brevity, the

verb of saying being omitted. The vocative, however (*O pater*) makes the meaning clear.)

Lines 724–751.

The Doctrine of the Anima Mundi.

724. **principio**: *in the first place;* a formal expression, showing the argumentative or didactic character of the passage it introduces. **campus liquentis**: poetical for 'the sea.'

725. **Titania astra**: *Titan's star, i.e.* the sun, called *Titan* in IV. 119. The plural is used *metri causa.*

726. **spiritus intus alit**: *a spirit within sustains.* **totamque infusa per artus**, etc.: *and mind, pervading its members, moves the whole mass, and mingles with its mighty frame;* cf. Tennyson: —

> "Thou that seest Universal Nature moved by Universal Mind."
> (*To Virgil.*)

728. **inde**: *thence; i.e.* from this *spiritus* or *mens*, called in prose the *anima mundi.* Understand *est.* **vitae volantum**: *the life of winged things;* "flying fowl" (Billson) preserves the alliteration.

729. **et quae marmoreo**, etc.: *and the strange shapes ocean bears beneath his dazzling floor; marmoreo aequore* is Homer's ἅλα μαρμαρέην, and Virgil doubtless thinks of the Greek rather than the strictly Latin meaning, 'marble surface.'

730. **igneus est**, etc.: *fiery is the vigor and divine the source of those life-seeds.* The second clause explains the first. The source of all life, the *anima mundi*, or *spiritus*, which permeates all things, is of the nature of fire, each individual living being containing a particle, a seed, or spark from this divine fire.

731. **quantum non noxia corpora tardant**: *so far as harmful bodies do not clog them, or earthly limbs and mortal frames do not dull them.* The general meaning is that the mortal body acts as a clog upon the immortal spirit; cf. 720–1 above. The idea is very common in English poetry; cf. Pope: —

> "Vital spark of heavenly flame,
> Quit, oh quit this mortal frame!"

and Shakespeare: —

> "But whilst this muddy vesture of decay
> Doth grossly close it in."
> (*Merchant of Venice*, Act. V. Sc. 1.)

733. **hinc metuunt**, etc.: *hence their fears and desires, their griefs and joys.* Human emotions and passions are due to this union with the body, which disturbs the normal tranquillity of the soul. **neque auras dispiciunt**, etc.: *nor can they discern the light of heaven, pent up in the gloom of their dark dungeon.* The feminine *clausae* shows that *animae* has become the subject.

735. **quin et**, etc.: *nay, when at the last day life has left them; quin et = quin etiam.*

736. **non tamen omne malum miseris**, etc.: *still, not all the evil, alas! not all the plagues of the body quit them utterly; miseris* is dative, being literally 'from the wretched.'

737. **penitusque necesse est**, etc.: *and it must needs be that many a taint, long growing with the soul, should in wondrous wise be deeply ingrained.* The words *concreta* and *inolescere* refer properly to the grafting of a shoot upon another tree.

739. **ergo exercentur poenis**, etc.: *therefore are they schooled with penalties, and for past sins pay punishment; ergo, i.e.* in order to remove the taint.

740. **aliae panduntur**, etc.: *some are hung stretched out to the void winds.*

741. **aliis sub gurgite vasto**, etc.: —

> "Some have the dye of guilt
> Purged in vast whirlpool, or burnt out with fire." (Rhoades.)

742. **infectum**: literally *stained* or *dyed*, so that *infectum scelus* is a bold expression for *scelus quo infecti sunt, the guilt wherewith they are dyed.*

743. **quisque suos patimur Manis**: *each of us suffers his own spirit.* The form of the expression is due to Greek influence; *suos*, instead of *nostros*, because of the distributing force of *quisque*. *Manis* is an equivalent for *genius* (δαίμων, English *demon*), the

attendant spirit which accompanies a man through life, and on his return to the other world, punishes him until he is purged of guilt. Thus the spirit is the agent for administering the punishment described in the three verses preceding.

For the thought of this and succeeding verses, we may compare Plato: "Now it is said that the genius who has had charge of each man in his life, forthwith leads him after death to a place where the dead must assemble and be judged, and then go to Hades with the guide who has been appointed to take them thither. And when they have received their deserts there, and remained for the time appointed, another guide brings them back again after many long cycles of time." (*Phaedo*, ch. LVII.) **exinde per amplum mittimur Elysium**, etc.: *then through broad Elysium we are sent; i.e.* after purification.

744. **et pauci laeta arva tenemus**: *and remain, a few of us, in the joyous fields.* For clearness, the paratactic clause might be rendered parenthetically: *a few of us to remain in the joyous fields.* The *pauci* limits the application of *tenemus.* All the souls of whom Anchises has been speaking in 739 ff. are sent to Elysium, but there a separation takes place. A few (Anchises being one of these) remain for ever there, regaining in time their original purity; but most of the souls must drink of the water of oblivion and then return to new bodies (cf. 713–5).

745. **donec longa dies**, etc.: *till lapse of time, when the ages' cycle is complete, has taken out the ingrained taint, and leaves unsoiled the ethereal sense and pure fire of spirit.*

748. **has omnis**: *all these* (sc. *animas*); the *pauci* of 744 are to be omitted. **ubi mille rotam volvere**, etc.: *when they have completed the cycle of a thousand years.* This, then, is the period of their purgation in Elysium.

749. **deus**: *i.e.* Mercury.

750. **scilicet immemores**, etc.: *that so, (mark you) with memory lost, they may revisit the vault above; supera convexa* = the earth.

751. **rursus et incipiant**, etc.: *and begin to desire to return again to the body.* This idea comes logically before that of *revisant;* a case of hysteron proteron.

(In this didactic passage, there are many instances of archaic or quaint diction used by Virgil to give a poetic coloring to what might easily have become prosaic. Distinct archaisms are *ollis* (730), *modis miris* (738), *aurai* (747). Other quaint expressions are *campos liquentis* (724), *globum lunae* (725), *volantum* = *avium* (728), *marmoreo aequore* (729), *inolescere* (738) *rotam volvere* (748), and the pleonasm *rursus reverti* (752).

One of the most alliterative verses in Virgil is 727; cf. also 725, 728, 729, 732, 736, 737, and 742.)

Lines 756–853.

The Future Heroes of Rome.

756. **quae deinde sequatur gloria**: *what glory shall hereafter attend.* The indirect question is governed by *expediam*, 759.

757. **maneant**: sc. *te.* **Itala de gente**: *of the Italian stock; i.e.* the descendants of Aeneas and his Italian wife, Lavinia. The *Itala gens* is put side by side with the *Dardania proles*, to which Iulus belongs.

758. **animas**: the construction now changes to a direct accusative, governed by *expediam.* **nostrum in nomen ituras**: *who will inherit our name.*

760. **vides**: parenthetical. **pura hasta**: *a headless spear.* In olden days this was given as a prize to a young warrior after winning his first success.

761. **proxima lucis loca**: *a place nearest the light; lucis*, with the same meaning as in 721. For the genitive, instead of the dative, with *proxima*, cf. *vicina Thybridis arva*, III. 500 (Bennett). The proximity, however, of *loca* here, as of *arva* there, probably determines the choice of case. **primus . . . surget**: emphatic asyndeton.

762. **aetherias**: the *aether* is equivalent to *caelum*, which, as we have seen, can be used of earth in comparison with the lower world. See 579.

763. **Albanum nomen**: all the Alban kings are said to have had the surname Silvius. **postuma**: *latest.*

764. **serum**: *late-born*, supplementing *longaevo.*

765. **educet**: *bring forth.* The contrast between his humble

surroundings and his lofty destiny is emphasized by the collocation *regem regumque*, and by the spondaic rhythm of the verse.

769. **pariter**: *i.e.* equally with thee.

770. **si umquam**, etc.: we are told that he was kept out of his kingdom for half a century. **regnandam**: used, like *regendam*, as if *regnare* were transitive. A Grecism.

772. **civili quercu**: the garland of the 'civic oak' was given to one who saved the life of a citizen in battle. The honor was conferred upon Augustus in 27 B.C.

FIG. 73. CORONA CIVICA.

773. **tibi**: ethical dative. **Nomentum**: Virgil names eight (in two groups of four each) of the thirty colonies of the *Prisci Latini*. In Virgil's day, most of these were in a state of desolation, but the poet takes pride in the antiquities and past glories of his native land. The *Aeneid* revived an interest in these places among his contemporaries (cf. Sir Walter Scott's influence in Scotland).

777. **quin et**: as in 735. **avo**: *i.e.* Numitor. **comitem sese addet**: *shall join.* Romulus restored Numitor to his kingdom. **Mavortius**: *son of Mars.*

779. **educet**: as in 765. **viden ut stant**: Virgil uses both the form *vidĕn* (= *videsne*, with *e* shortened) and the indicative in the indirect question as archaisms. They are common in early Latin literature, and were still in use in the colloquial language of the poet's day. **geminae cristae**: *twin plumes;* referring to the double-plumed helmet worn by Mars.

780. **pater ipse**: here of Mars, but commonly of Jupiter. **suo superum iam signat honore**: *by his own token even now marks him for the world above; superum* (predicate accusative) is not equal to *deum*, but is to be explained in the light of *apud superos* (568), *superne* (658), *supera* (750), and refers to earth in contrast to the

lower world. By *honore*, Virgil means the *geminae cristae*. On earth Romulus will become a true son of Mars, renowned in war.

781. **en huius auspiciis**, etc.: —

> "Lo! 'neath his auspices yon glorious Rome
> Shall bound, my son, her empire with the world,
> Her pride with heaven." (Rhoades.)

imperium terris, etc.: cf. I. 287.

783. **septemque una sibi**, etc.: *and seven hills she, a single city, will within her wall enclose; sibi* is a dative of interest, sufficiently translated in *her*.

The thought may seem weak after the previous verse, but the city was the centre and embodiment of Roman power, and, to the true Roman, the grandest feature of the empire. The following simile shows how fully the poet personifies her. He has already used this verse in a patriotic passage in the *Georgics* (II. 535), where he also speaks proudly of Rome as *rerum pulcherrima, the fairest glory of the world.*

784. **felix prole virum**: *blest in her brood of men.* The words are thought to have a reference to the legislation of Augustus against race-suicide. **qualis Berecyntia mater**, etc.: *even as the Berecyntian mother rides, turret-crowned, in her car through the Phrygian cities.* The reference is to Cybele, the Magna Mater of the gods, called *Berecyntia* after a Phrygian mountain sacred to her. She appears in works of art wearing a mural crown, *i.e.* one representing walls and battlements, she having first taught men to fortify cities. See Fig. 31.

Byron compares Venice to Cybele: —

> "She looks a sea Cybele, fresh from ocean
> Rising with her tiara of proud towers
> At airy distance, with majestic motion,
> A ruler of the waters and their powers."
>
> (*Childe Harold*, IV. 2.)

786. **laeta deum partu**: parallel to *felix prole virum*, 784.

787. **omnis caelicolas**, etc., *all denizens of heaven, all tenants of the heights above.*

788. **geminas acies**: *thy two eyes.*

789. **Romanosque tuos**: *-que* is explanatory. **Caesar**: *i.e.* Augustus.

790. **caeli ventura sub axem**: cf. note on *superum*, 780.

791. **hic vir, hic**: cf. note on II. 746. The second *hic* has short *i*, which for Virgil is an archaism.

792. **Divi genus**: sc. *Caesaris, son of the divine Caesar; i.e.* of Julius Caesar, who was deified after death, and styled *Divus.* Augustus was his adopted son. **aurea condet saecula qui rursus**: *who will set up again the Golden Age.* This is an unusual case of postponement of the relative; it throws great emphasis on the main idea.

793. **regnata per arva Saturno quondam**: *amid the fields once ruled over by Saturn.* For *regnata*, cf. *regnandam*, 770. In *arva* (from *arare, to plough*) there seems to be a reference to the efforts made by Augustus to revive agriculture in Italy.

794. **Saturno**: dative of agent. Saturn ruled in Latium during the first Golden Age. **Garamantas**: these people entered into a treaty with Augustus the year of Virgil's death, B.C. 19. **Indos**: the word is applied loosely to people of the far east. The Romans had little to do with the *Indi* proper, but the reference is probably to the Parthians, who in B.C. 20 restored to Augustus the standards lost by Crassus in B.C. 53.

795. **iacet extra sidera tellus**: the construction suddenly changes, so as to present more vividly the vast extent of Roman sway. Instead of saying, "beyond the remotest lands of Africa," Anchises says: *beyond the stars, beyond the paths of the year and the sun, there lies a land where Atlas*, etc. **extra sidera**: *i.e.* beyond the signs of the zodiac. The phrase is explained by *extra anni solisque vias, i.e.* beyond the path followed by the sun in his annual course.

797 = IV. 482. The verse is a reminiscence of Ennius. See Introd. § 25.

798. **huius in adventum**: *against his coming.*

799. **responsis horrent divum**: *shudder by reason of divine oracles; divum = divorum.*

800. **turbant trepida**: *tremble in terror.*

802. **fixerit aeripedem cervam licet**: *though he pierced the brazen-footed deer.* For the syntax, cf. 400, with note; *fixerit* is a concessive subjunctive in parataxis with *licet.* The reference is to the fourth labor of Hercules, his capture of the wonderful Arcadian deer, which he had pursued for a year.

803. **pacarit**: syncopated form of *pacaverit.* The capture of the Erymanthian boar was the third of the hero's labors. **Lernam**: the slaughter of the Lernaean hydra was the second labor of Hercules; cf. *belua Lernae*, 287.

FIG. 74. HERCULES AND THE HYDRA.

804. **nec qui**, etc.: *nor Liber, who in triumph guides his car with vine-clad reins, driving his tigers down from Nysa's lofty crest. Liber* (= Bacchus) was fabled to have journeyed in his car, drawn by tigers (or panthers, according to the Greek poets), from Nysa, a mountain in India, all over the world. With *nec* we must supply *tantum telluris obivit.*

Augustus is compared to Hercules and Bacchus, because, like them, he has carried the blessings of civilization throughout the world. He has been as untiring as Hercules in eradicating evils; he has journeyed as far and wide as Bacchus himself. It is true that the labors of Hercules, here cited, were confined to a small area, but Virgil blends two ideas, and while he speaks mainly of the wide range of Roman power, he also thinks of the beneficent character of the rule of Augustus.

806. **et dubitamus**, etc.: *and do we still hesitate to extend our prowess by deeds*, etc. For *et*, cf. "And shall Trelawney die?" Anchises means that when they see the future glory of Augustus thus revealed, the Trojans need have no hesitation in entering upon their career in Italy.

808. **olivae**: emblem of peace.

809. **sacra ferens**: *i.e.* as priest. **incana menta**: *hoary chin;* the plural used *metri causa.*

810. **regis Romani**: *i.e.* Numa. The kings of Rome were (1) Romulus, (2) Numa Pompilius, (3) Tullus Hostilius, (4) Ancus

Martius, (5) Tarquinius Priscus, (6) Servius Tullius, (7) Tarquinius Superbus. **primam urbem**: *the infant city.*

811. **Curibus**: Numa was born at Cures, in the rugged Sabine country.

812. **subibit**: *shall succeed.*

815. **iactantior**: *over-boastful.* Note the assonance in *iactantior Ancus.*

816. **quoque**: *even.* **popularibus auris**: *the breezes of public favor.* According to one account, Ancus courted the people, so as to secure the succession; but, according to the common tradition, the verse is better suited to Servius Tullius, whom Virgil includes among the Tarquinii.

817. **animam superbam**: the last Tarquin was called *superbus*, but he was driven out by the equally proud Brutus. Thus Virgil intentionally transfers the well-known epithet.

818. **fascis receptos**: the *fasces* were the symbols of authority, and that authority was wrested from the Tarquins and given back to the people.

819. **saevas securis**: take *consulis* with this as well as with *imperium.*

820. **natos pater**: emphatic juxtaposition. The father put his sons to death for plotting to restore the Tarquins.

821. **pulchra pro libertate**: the use of *pulchra*, combined with the alliteration and weighty rhythm of the verse, shows that Virgil is speaking with fervor on a lofty theme.

822. **infelix, utcumque**, etc.: *unhappy, however much posterity shall extol that deed; ferent*, as in the common phrase *prae se ferre, to proclaim, celebrate.* The meaning is that in the struggle between love and duty, the latter will prevail. So speaks the tender-hearted Virgil, who nevertheless recognizes that these heroes of old were "made of sterner stuff," so that their personal affections yielded to their love of country and the glory which that patriotism was sure to bring (823).

This was the unanimous interpretation of the passage in antiquity. Many modern editions make a new sentence begin with *utcumque*, rendering: "However posterity shall view (censure) that

deed, yet the love of country and passion for glory will prevail." As a matter of fact, antiquity — so far as we know — was unanimous in its praise of Brutus. So Augustine, *City of God*, Book III. ch. 16.

As to Virgil, it is in a somewhat similar fashion that, in Book IV., he feels compassion for Dido, yet commends Aeneas for sinking his affections when duty calls him.

824. **quin aspice**: see note on *quin morere*, IV. 547. **Decios**: heroes of the Latin and Gallic wars. **Drusos**: this reference to M. Livius Drusus, conqueror of Hasdrubal, also involves a compliment to Livia Drusilla, wife of Augustus, and her son Drusus, of whom Augustus was very fond. **saevum securi**: in his consulship, B.C. 340, Torquatus, like Brutus, put his son to death for disobedience.

825. **referentem signa**: Camillus recovered the standards captured by the Gauls at the battle of the Allia, B.C. 390.

826. **illae animae**: *i.e.* Caesar and Pompey. **fulgĕre**: here of the third conjugation.

827. **concordes nunc et**, etc.:

"Of one heart now and while in darkness penned." (Rhoades.)

829. **acies**: *battles.*

830. **aggeribus Alpinis**: the Alps are, as it were, the northern *ramparts* of Italy. **socer**: *i.e.* Caesar, who gave his daughter Julia to Pompey as wife. **arce Monoeci**: note the assonance. Monoecus (now Monaco) is put by synecdoche for Gaul, whence Caesar passed into Italy.

831. **adversis Eois**: sc. *agminibus, arrayed with confronting forces of the East.* Pompey's troops came largely from Greece and Asia Minor.

832. **pueri**: *my sons.* **ne tanta animis adsuescite bella**: *steel not your hearts to such warfare;* a case of hypallage for *animos adsuescite bellis.*

833. **validas viscera vertite viris**: in this unusual alliteration Virgil is imitating some passage in early Latin literature.

834. **parce**: *forbear.* Caesar granted an amnesty after the

battle of Thapsus. **genus qui ducis Olympo**: because Caesar was said to be descended from Aeneas, and therefore from Venus and Jupiter.

835. **sanguis meus**: nominative for vocative.

836. **ille**: *i.e.* Mummius, who destroyed Corinth in B.C. 146. **triumphata Corintho**: *triumphare* is here used transitively. The triumph of Mummius was particularly famous, because of the splendid works of art which he carried in procession. **Capitolia**: plural for singular; cf. *astra*, 725.

838. **eruet ille Argos**, etc.: L. Aemilius Paulus defeated Perseus, the last king of Macedon, at Pydna, B.C. 168. Argos and Mycenae, ancient seats of Greek power, represent Greece as a whole; but Greece was not finally conquered until B.C. 146. The next note, however, will show why Virgil here indulges in a poetic fiction.

839. **Aeaciden**: usually applied to Pyrrhus, king of Epirus, but here to Perseus, who, as king of Macedonia, claimed to be descended from Achilles, the grandson of Aeacus. Descendants of Trojans, therefore, are to conquer descendants of the great Greek captain.

840. **templa et temerata Minervae**: *and Minerva's outraged shrine; i.e.* the outrage perpetrated in her temple; cf. II. 404.

841. **magne Cato**: *i.e.* Cato the Censor, the sturdy advocate of old Roman simplicity.

842. **Gracchi genus**: especially the two brothers, Tiberius and Gaius. **geminos Scipiadas**: *the two Scipios*, one of whom was the conqueror of Hannibal, while the younger destroyed Carthage, B.C. 146. The form *Scipiones* (— ⏑ — —) is inadmissible in the hexameter, hence the use of the patronymic.

843. **cladem Libyae**: *the bane of Libya; Libyae = Africae* (— ⏑ —), which cannot be used in dactylic verse. **parvo potentem**: *strong in poverty;* "puissant in poverty" (Rhoades) preserves the alliteration.

844. **sulco, Serrane, serentem**: *Serranus*, a cognomen of Regulus, was supposed to come from *sero*, "sow," because when summoned to the consulship, he was sowing seed on his farm.

845. **quo fessum rapitis, Fabii**: *whither do ye whirl me, O Fabii, wearied as I am?* The expression is a rhetorical artifice, to excuse the poet from entering on a lengthy record. The Fabii are famous in the annals of Rome, but Virgil singles out the well-known opponent of Hannibal, Q. Fábius Maximus, who by his tactics earned the surname of *Cunctator.*

846. This verse is a close reproduction of one in the *Annals* of Ennius: *unus homo nobis cunctando restituit rem.* See Introd. § 25. Note the monosyllabic ending, common in early poetry; *rem* = *rem publicam.*

847. **excudent**: the future tense, because Anchises is prophesying. **alii**: Virgil is, of course, thinking of the Greeks. **spirantia aera**: *i.e* lifelike statues. **mollius**: referring to the soft, smooth lines which give to the whole the appearance of real flesh.

848. **credo equidem**: cf. IV. 12. The phrase is concessive. **ducent**: *will shape.* The verb is properly applied to *ductile* (*i.e.* pliable) materials, but is here extended to marble, from which, as it were, the artist *draws forth* the features.

849. **orabunt causas melius**: even in oratory, Virgil gives the palm to Greece, so as to bring into higher relief the undoubted superiority of the Romans in the art of government. **caelique meatus describent radio**, etc.: Virgil refers to science, especially astronomy, from which he instances the tracing of the sun's course through the zodiac, and a knowledge of the rising of the stars. By *radio* is meant the rod used for tracing astronomical figures in the sand.

851. **populos**: *nations.*

852. **artes**: Virgil speaks of the *arts* of government, because of the contrast with the arts of sculpture and oratory, etc. **pacique imponere morem**: *to crown Peace with Law.* The singular *morem* is more abstract than *mores*, which is used in *moresque viris et moenia ponet*, I. 264. Virgil is thinking of the beneficent rule of Augustus, who brought peace to the world, and then to that peaceful world gave the blessings of law and order, in a word, civilization. Most editors, however, read *pacis* (for which the

authority is slight), the phrase *pacis morem* being the 'laws of peace.' The sentiment is much finer with *paci.*

(The revelation to Aeneas passes into a splendid eulogy of Rome's future heroes. These are divided into chronological groups, (*a*) Alban kings, (*b*) Roman kings, (*c*) republican heroes; but within these groups chronological order is neglected. Augustus occupies the central place, and appears after Romulus, as being a second founder of Roman empire. The republican heroes are headed by those who were most eminent for patriotism, as Brutus, the deliverer, and Torquatus, who like Brutus slew his own son for his country's sake; the self-sacrificing Decii; Camillus and Drusus, who waived their personal feelings to save the state. In contrast to these (*autem*, 826) follow Caesar and Pompey, who turned their forces against the state (833). Lastly come brilliant representatives of that large number who fought for their country in their country's wars.

The secret of Rome's strength, as seen in this imposing historical review, is summed up by Virgil in some of the most majestic verses in Roman literature (847–853), showing how fully the poet realized the glory of his theme.

Special artistic effects are numerous throughout, and Virgil seems to be largely under the spell of the first great Roman epic poet, Ennius, a verse of whose is suggested in 797, while another closes the catalogue of heroes (846). Note especially the prominence of alliteration, as in 759, 761, 762, 763, 765, 769, 786, 800, 811, 819, 821, 824, 830, 833, 834, 836, 840, 841, 842, 843, 844, 846, 849, 850, 851 (*regere . . . Romane*), 853 (*subiectis . . . superbos*).

Other means by which vividness is increased are

(*a*) exclamatory forms of thought: 771, 822, 828;
(*b*) interrogative forms: 779, 806, 808, 817, 841, 842, 844;
(*c*) anaphora: 773–4, 787, 791, 828–9, 832, 834, 841–2;
(*d*) asyndeton: 761, 776, 782, 786–7, 788, 823, 848, 851;
(*e*) apostrophe: 832, 834, 841, 844, 845, 851;
(*f*) special metrical effects: 764–5, 774, 792, 799, 801–2, 810, 821, 828, 846.)

Lines 854–892.

The Marcelli.

854. **mirantibus**: sc. *eis*. Aeneas and the Sibyl are spell-bound with the glory of the revelation.

855. **aspice ut ingreditur**: cf. the note on *viden ut stant*, 779. **insignis spoliis Marcellus opimis**: this Marcellus was a hero of the Second Punic War, and won these 'splendid spoils' at Clasti-

dium, by slaying with his own hand the chief of the Insubrian Gauls, B.C. 222.

857. **rem** = *rem publicam*, as in 846.

858. **sistet eques**: *with his horsemen will uphold;* literally, *as a horseman will uphold.* The battle of Clastidium was a cavalry engagement. **Poenos**: *i.e.* the Carthaginians. Under Marcellus, the Romans won their first victory over Hannibal at Nola. **rebellem**: in its strict sense of *renewing the war*, for before the battle of Clastidium the Insubrians had sued for peace.

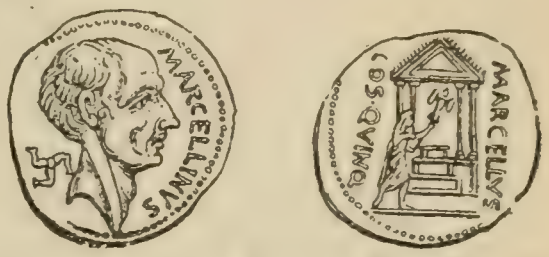


FIG. 75. THE ELDER MARCELLUS AND THE *spolia opima*.

859. **tertia arma capta**: Marcellus won the *spolia opima* for the third time in Roman history, his predecessors being Romulus and Cossus (841). **patri Quirino**: *i.e.* the deified Romulus.

860. **Aeneas**: sc. *ait.* **una ire videbat**: *he saw coming with him.*

861. **iuvenem**: the young Marcellus, son of the emperor's sister Octavia. He was adopted by Augustus and chosen as his successor, but died in B.C. 23, in his twentieth year, universally lamented. He seems to have been a youth of wonderful promise and noble character.

862. **laeta parum**: *sad.* **deiecto lumina voltu**: *his eyes downcast;* poetic fulness for either *lumina deiecta* or *voltus deiectus.* Virgil is perhaps describing the appearance in life of the young Marcellus, who seems to have had a premonition of his early death.

863. **virum**: *i.e.* the elder Marcellus. **sic**: *i.e.* as we see.

865. **quantum instar in ipso**: *what a noble form is his! quantum* here takes the place of the genitive, which is regularly used with *instar;* cf. II. 15.

866. **sed nox atra**, etc.: cf. II. 360.

867. **ingressus** (*est*): sc. *dicere.*

868. **gnate**: the archaic form is well suited to an emotional passage; cf. note on *gnati*, 116.

869. **tantum**: *only.* Fate will give but a glimpse of him to earth. **ultra esse**: *to live longer.* See note on 861.

870. **nimium vobis visa potens**, etc.: *too mighty, ye gods, it seemed the Roman stock would be, were these gifts lasting.* The omission of *esset* being very rare, it is better to regard *visa* as the perfect indicative, *vobis visa est* being equivalent to *putavistis.* The *si fuissent* is due to the resulting indirect discourse, and represents *si fuerint,* (*sit potens*) of the direct.

871. **haec dona**: *i.e.* Marcellus.

872. **ille campus**: *i.e.* the Campus Martius, in which the Mausoleum of Augustus was situated. **magnam Mavortis urbem**: *i.e.* Rome, founded by Romulus, son of Mars.

873. **aget**: *send forth.* **quae funera**: we are told that in the funeral procession of Marcellus, there were six hundred couches, carrying images of his ancestors.

FIG. 76. THE RIVER-GOD TIBER.

874. **tumulum recentem**: the Mausoleum of Augustus was built in B.C. 27, four years before the death of Marcellus. **praeterlabere**: the long word has a picturesque effect.

875. **nec puer Iliaca quisquam**, etc.: *nor will any youth of Trojan stock exalt so greatly with his promise his Latin ancestors; spe* means the promise shown by the youth, the promise of what he is likely to become. Marcellus, while yet a boy, will reflect glory on his Latin ancestors.

877. **se tantum iactabit**: *take such pride in.* **alumno** = *filio* (— ⏑ —), a metrically impossible form.

878. **heu pietas**, etc.: *O for his goodness! O for his old-world honor! prisca* means worthy of the olden times.

879. **se impune tulisset obvius**: *would have met him unscathed, obvius* for *obvium* by attraction. Understand *si vixisset.* Anchises speaks from the point of view of Virgil himself, who has survived Marcellus.

880. **pedes**: nominative singular, *as a foot-soldier.*

881. **equi armos**: *his horse's flanks.*

882. **si qua fata aspera rumpas, tu Marcellus eris**: *if in any way thou couldst burst the harsh bonds of fate, thou shalt be Marcellus.* The conditional sentence is mixed in form, because Anchises expresses a wish as well as a condition; in other words, apart from the wish, we should have *rumpes* or *ruperis*, but even as he utters the thought, Anchises realizes its hopelessness. To 'burst the harsh bonds of fate' means, of course, to escape the early death to which he is doomed. By *Marcellus*, Virgil means not merely the *spes Marcelli*, the youth of great promise (see note on 875), but the man Marcellus, the glory of the empire.

Some place a mark of exclamation after *rumpas*, and make *tu Marcellus eris* an independent sentence; but though this gives good sense, it breaks up the connection in thought and substitutes disjointed utterances, which are never found in Virgil at the climax of a scene, however pathetic.

883. **manibus date lilia plenis**, etc.: *bring me lilies with full hands.* Anchises imagines himself present at the funeral of Marcellus.

It is characteristic of Dante that he represents angelic bands as crying not merely, in the words of Scripture, *benedictus qui venis*, but also *manibus date lilia plenis* from Virgil (*Purgatorio*, Canto XXX. 19–21).

884. **purpureos flores**: cf. V. 79, and see note on *purpureas vestes*, 221 above. **spargam**: a volitive subjunctive, expressing a proposal, unconnected with *date*, thus differing from the syntax of *date volnera lymphis abluam*, IV. 683. H. & B. 501, 2. The words *manibus plenis* belong to *spargam* as much as to *date*. **animamque nepotis**, etc.: *let me heap o'er my offspring's shade at least these gifts.* The construction is similar to that of verbs of presenting with, etc.

887. **aeris in campis**: *in the misty plains.*

890. **gerenda**: sc. *sint.*

891. **Laurentis populos**: *i.e.* the people of Laurentum, the capital of Latinus.

892. Cf. III. 459.

(The dirge of Marcellus — the most pathetic scene in Roman literature — furnishes a fitting close to this noble book. For an interesting incident associated with it, see Introd. § 13. As here we have the death of a nation's idol, so the preceding books close respectively with the death of (II) Creusa, (III) Anchises, (IV) Dido, (V) Palinurus.

This passage, like the preceding, abounds in alliterative effects: *e.g.* 856, 857, 858, 859, 865, 869, 872, 876, 877, 878, 887, 892.

Apostrophe (871, 873, 882), personification (*ille campus aget*, 872), and exclamation (865, 872–3, 878) are most effectively employed, and the representation of Anchises as a mourner, particularly in the funeral obsequies (883–5), is a strikingly beautiful device.

The spondaic rhythm of 860 indicates the sorrowful tone of the narrative following, and the sadness is strongly emphasized by the same rhythm in two successive verses (868, 869), as well as in 877. It is still felt in 888.)

Lines 893–901.

Aeneas and the Sibyl return to the Upper World.

893. **Somni portae**: Virgil's gates of sleep correspond to Homer's gates of dreams (*Odyssey*, XIX. 562 ff.). **fertur cornea**: *is said to be of horn.*

895. **candenti perfecta nitens elephanto**: *gleaming with the sheen of polished ivory;* literally, *made gleaming*, etc.

896. **falsa insomnia**: *false visions, i.e.* of the shades, not the shades themselves. **mittunt**: *i.e.* through the ivory gate.

897. **his**: with *dictis.*

898. **portaque emittit eburna**: Virgil probably intends here merely to give a note of time. It was a popular idea that false dreams came before, and true dreams after, midnight. Aeneas entered Hades at dawn (255), was half way at noon (535), and makes his exit before midnight.

900. **recto litore**: *straight along the shore;* ablative of the route; see note on II. 266.

901. = III. 277.

(These concluding verses are of little importance in themselves, but give a parting scene corresponding to the landing described at the opening of the book. They also serve the artistic purpose of furnishing a quiet close after an intensely emotional passage. The tone of sadness, inherited from the previous paragraph, is seen in the rhythm of 896 and 900.)

QUESTIONS ON BOOK VI.

How far is it from Drepanum to Cumae? Why *Chalcidica* in 17? How were the temple of Apollo and the grotto of the Sibyl connected? Why does Virgil introduce the temple sculptures in 20 ff.? Has any light been thrown on ancient Crete by recent discoveries? Who was the *regina* in 28? Why *fugientis* in 61? What temple in Rome is referred to in 69 ff.? To what passage in a preceding book do 74 and 75 refer? In 42–76 show how Virgil makes an artistic use of vowels and consonants. Show the effect of prevailing spondees or dactyls in any of the first hundred verses. How could Aeneas claim descent *ab Iove summo?* Quote Milton's lines descriptive of the rivers of the lower world. What was the token which admitted the living to the lower world? How did Aeneas discover it? What literary or dramatic purpose is served by introducing the Misenus episode? What formal rites are fully described in it? Has Homer any passage corresponding? Has the passage (179 ff.) any bearing on Virgil's own life? What is the force of *cunctantem*, 211? What beings were found by Aeneas on the hither side of the Acheron? What shades were permitted to cross at once? When could the others cross? Why is a special invocation introduced in 264 ff.? What forms were found at the entrance to Pluto's realm? How do Virgil and Dante, respectively, describe Charon? Where and how did Palinurus meet his death? What inconsistencies are there between Books V. and VI.? What modern geographical names are in substantial agreement with those in this book? What are the principal stylistic features of the Charon scene (384–416)? What sounds are most prominent in the description of Cerberus (417 ff.)? How does Virgil show his sense of artistic contrast at this point? What others before Aeneas had entered the infernal regions while still living? For what purposes? Into how many portions does Virgil divide the lower regions across the Styx? How many of these does he leave unvisited? Why? What other great poets have written upon this theme? What are some of the principal points

of difference between their treatment and Virgil's? How far has Virgil's account influenced later poetry? Why is the topic of such lasting interest? In what respect is the sentiment of 436 characteristic of pagan poetry? Illustrate the resemblance between Virgil's and Bunyan's use of picturesque names. Why does Virgil introduce Dido in 450 ff.? What tradition about Helen is here introduced, conflicting with Book II.? From what poet does Virgil take lines 625–627? Illustrate the artistic use of consonants in the description of Tartarus (548–561). Cite Milton's imitation of 573 ff. Who was Musaeus? How many different shades is Aeneas said to have addressed? Describe the Blissful Groves, and quote Wordsworth's imitation of the Virgilian passage. What classes are found here? What does Virgil represent as the occupations and interests of those in this region? Is life there represented as more or less happy than in the upper world? What is the meaning of 663? Are the dead represented as knowing what the living are doing? Point out the stylistic features of the passage 637–678. What is the doctrine set forth in the passage 724–751? Cite Biblical and other parallels to 730–732. Explain 743. What part of Anchises' prophecy is authentic history? How many of the men referred to were contemporaries of the poet? On what system does the poet arrange the list of Roman heroes? Who were *socer* and *gener*, 830–831? Who was the young Marcellus, and when did he die? What story is connected with the poet's reference to him? How does Dante use 883? How does Virgil compare Roman and Greek genius? Explain 852. Do any lines of this book serve to introduce the following books? Which books close with the death of a prominent character? Which book recounts the death of two leading characters? How long a time has elapsed from *vix e conspectu* (I. 34) to the end of Book VI.?

Which of the first six books could be omitted with least injury to the poem as a whole? What do you consider the most beautiful passage in the poem? What effects beneficial to Rome would such a poem be expected to produce? What are the leading ideas animating the poem? What was the political condition of Italy

at the time of Virgil's birth? Of his death? What were the personal relations between Virgil and Augustus? Describe the main features of imperial policy under Augustus. Did Virgil take any part in forwarding that policy? Illustrate the patriotic character of the *Aeneid*. Was Virgil a religious poet? What was his attitude toward the gods of popular mythology? Illustrate the spirituality of the *Aeneid*. Cite from each book an instance of the hero's *pietas*. Do you think it correct to say that the *Aeneid* is "Christian-like"? To what Greek and Roman poets was Virgil most indebted? What has been the extent of his influence on European literature in general? On English poetry? On Christian thought? How was he regarded in the Middle Ages? What were the *sortes Vergilianae?* Cite six Virgilian expressions which have become proverbial. Was Virgil satisfied with the *Aeneid?* Was he a rapid writer? Tell something of his methods of work. Summarize the story of the last six books. Does the *Aeneid* as a whole show unity? Discuss Woodberry's statement that "Aeneas is, in his character, Rome concentrated," and that the *Aeneid* is "a meditation upon life." Quote Tennyson's eulogy of Virgil, and explain all references therein to the *Aeneid*.

O degli altri poeti onore e lume,
vagliami il lungo studio e il grande amore,
che m'ha fatto cercar lo tuo volume.
Tu se' lo mio maestro, e il mio autore.

O glory and light of other poets! May the
long zeal avail me, and the great love, that
made me search thy volume.
Thou art my master and my author.

(Dante, *Inferno*, Canto I. 82.)

VOCABULARY

ABBREVIATIONS

abl., ablative.
acc., accusative.
adj., adjective.
adv., adverb.
cf., *confer*, compare.
c., common.
comp., comparative.
conj., conjunction.
dat., dative.
def., defective.
dem., demonstrative.
dep., deponent.
e.g., *exempli gratia*, for example.
f., feminine.
fig., figurative.
gen., genitive.
i.e., *id est*, that is.
impers., impersonal.
indecl., indeclinable.
indef., indefinite.
intens., intensive.
interrog., interrogative.
intr., intransitive.
irr., irregular.
m., masculine.
met., metonymy.
n., neuter.
nom., nominative.
num., numeral.
p., participle.
p.p., perfect participle.
pass., passive.
pl., plural.
prep., preposition.
pron., pronoun.
refl., reflexive.
rel., relative.
sc., *scilicet*, supply.
semi. dep., semi-deponent.
sing., singular.
subst., substantive,
superl., superlative.
tr., transitive.
voc., vocative.
w., with.

Regular verbs of the first conjugation are indicated by the figure 1 placed before the first meaning.

VOCABULARY.

A

ā, ab, prep. w. abl., *from, away from;* of time, *from, since, after;* governing agent with passive verbs, *by.*

Abās, -antis, m. 1. A king of Argos. 2. A Trojan, comrade of Aeneas.

abdō, -dere, -didī, -ditus [ab + do], *put away, hide; shut up, bury; plunge.*

abdūcō, -dūcere, -dūxī, -ductus [ab + duco], *lead away, remove, draw back.*

abeō, -īre, -iī, -itūrus [ab + eo], *go away, depart, withdraw, turn aside; take the lead*, 5, 318.

abiēs, -ietis, f., *fir, spruce; fir* (or *spruce*) *timber.*

ablātus, p.p. of **auferō**.

abluō, -ere, -luī, -lūtus [ab + luo], *wash off, purify, cleanse.*

abnegō [ab + nego], 1, *deny, refuse.*

abnuō, -ere, -uī [ab + nuo], *refuse* (by moving the head), *reject, decline.*

aboleō, -ēre, -ēvī, -itus [ab + oleo], *destroy, efface, remove.*

abripiō, -ere, -uī, -reptus [ab + rapio], *snatch away, snatch, seize.*

abrumpō, -ere, -rūpī, -ruptus [ab + rumpo], *break off, break, destroy, put an end to; rend, violate.*

abruptum, -ī [abrumpo], n., *anything broken off; precipice, abyss, chasm.*

abscindō, -ere, -scidī, -scissus [ab + scindo], *tear off, tear away, tear, cleave, separate.*

abscondō, -ere, -condī and **-condidī, -ditus** [abs + condo], *put out of sight, conceal, hide, lose sight of.*

absēns, -sentis [absum], p. adj., *absent, distant.*

absistō, -ere, -stitī [ab + sisto], *stand off* or *away from, withdraw from, desist, cease, stop.*

abstineō, -ēre, -tinuī, -tentus [abs + teneo], *hold* or *keep off from, abstain from, hold back, refrain, restrain one's self*, 2, 534.

abstrūdō, -ere, -ūsī, -ūsus [abs + trudo], *push* or *thrust off* or *away; conceal, hide.*

abstulī, see **auferō**.

absum, abesse, āfuī or **abfuī, āfutūrus** or **abfutūrus** [ab + sum], *be absent* or *away from, be distant; be wanting* or *missing.*

absūmō, -ere, -sūmpsī, -sūmptus [ab + sumo], *take away, consume, devour, destroy, end.*

ac, see **atque**.

Acamās, -antis, m., one of the Greeks at Troy.

acanthus, -ī, m., a plant, *the acanthus* or *bear's-foot.*

Acarnān, -ānis, adj., *of Acarnania*, a country of Greece between Epirus and Aetolia; *Acarnanian.*

accēdō, -ere, -cessī, -cessūrus [ad + cedo], *go to* or *draw near to, come to, approach.*

accelerō [ad + celero], 1, *hasten, make haste.*

accendō, -ere, -cendī, -cēnsus [ad + cando, cf. candeo, *shine*], *set fire to, light up, kindle; enrage, arouse, excite, inspire.*

accessus, -ūs [accedo], m., *approach.*

accīdō, -ere, -cīdī, -cīsus [ad + caedo], *cut into, cut.*

accingō, -ere, -cīnxī, -cīnctus [ad + cingo], *gird on, gird, arm, equip, make one's self ready, prepare, resort to.*

accipiō, -ere, -cēpī, -ceptus [ad + capio], *take to one's self, admit, let in; accept, receive, entertain, hear, listen to, learn, attend to, heed.*

accītus, -ūs [accio], m., used only in abl. sing., *summons, call.*

accommodō [ad + commodo], 1, *fit, buckle, gird on, adjust.*

accubō, -āre, -cubuī, -cubitus [ad + cubo], *lie near, lie by, recline.*

accumbō, -ere, -cubuī, -cubitus [ad + cumbo], *recline at* or *upon.*

accumulō [ad + cumulo], 1, *heap up, load, honor.*

accurrō, -ere, -currī or **-cucurrī, -cursus** [ad + curro], *run to, run, hasten to* or *up.*

ācer, ācris, ācre, adj., *sharp, keen; active, strong, fierce, violent, stern, ardent, spirited, zealous, valiant.*

acerbus, -a, -um [acer], adj., *harsh, bitter, sour, savage, cruel, fatal; sorrowful, sad, mournful; untimely.*

acernus, -a, -um [acer, *maple*], adj., *of maple, maple.*

acerra, -ae, f., *incense-box, censer.*

acervus, -ī, m., *a heap, pile.*

Acesta, -ae, f., a town in Sicily.

Acestēs, -ae, m., a king of western Sicily, son of Crinisus, a Sicilian river god, and Segesta or Egesta, a Trojan woman.

Achaemenidēs, -ae, m., a companion of Ulysses.

Achāicus, -a, -um, adj., *of Achaea*, a country in the northern part of the Peloponnesus, *Achaean, Grecian.*

Achātēs, -ae, m., a comrade of Aeneas.

Acherōn, -ontis, m., *the Acheron*, a river of Hades, *the Lower World.*

Achillēs, -is and **-ī**, m., king of Thessaly, bravest of the Greeks before Troy.

Achillēus, -a, -um, adj., *of Achilles.*

Achīvus, -a, -um, adj., *Achaean, Grecian;* pl. subst., *the Greeks.*

Acīdalius, -a, -um, adj., *of Acidalia* (a fountain in Boeotia sacred to Venus), *Acidalian.*

aciēs, -ēī, f., *sharp edge* or *point, edge; keen vision, sight, eye; line of battle, battle array.*

Acragās, -antis, m., *Acragas* or *Agrigentum*, a city on the southern coast of Sicily, now Girgenti.

acta, -ae, f., *seashore, beach, shore, strand.*

Actius, -a, -um, *of Actium*, a promontory and town of Epirus, where Augustus defeated Antony and Cleopatra, B.C. 31.

acūtus, -a, -um, adj. [acuo, *sharpen*], *sharpened, sharp-pointed, jagged.*

ad, prep. with acc., *to, toward, at, by, near, among.*

adamās, -antis, m., that which cannot be overcome, *adamant, iron, steel.*

Adamastus, -ī, m., *Adamastus*, the father of Achaemenides.

addīcō, -ere, -dīxī, -dictus [ad + dico], *assent to, give one's self up to, yield, resign one's self to.*

addō, -ere, -didī, -ditus [ad + do], *give in addition to, put on, add, impart, bestow;* **addere sē**, *join.*

adductus, -a, -um, p.p. of **adducō**, *drawn, drawn tight, strained, bent.*

adeō, -īre, -īvī or **-iī, -itus** [ad + eo], *go to, approach, visit, encounter, meet, undergo, reach.*

adeō, adv., *to this* or *that point* or *degree, so far; so, in fact, moreover, besides, indeed.*

adfābilis, -e [adfor], adj., *easy to address, courteous.*

adfātus, -ūs [adfor], m., *address.*

adfectō [adficio], 1, *strive to obtain, aim at, grasp, seize.*

adferō, adferre, attulī, adlātus [ad + fero], *bring, bear* or *carry to;* with reflexive, *come, go, arrive.*

adfīgō, -ere, -fīxī, -fixus [ad + figo], *fasten to, fix upon;* passive as middle, *cling to.*

adflictus, -a, -um, p.p. of **adfligō**, *downcast, dejected, sad, pitiable; ruined, shattered.*

adflō [ad + flo], 1, *blow* or *breathe upon, inspire; blast,* 2, 649.

adfluō, -ere, -ūxī, -ūxus [ad + fluo], *flow to* or *toward, pour in, assemble.*

adfor [ad + for], 1, dep., *speak to, address, pray to, invoke, bid farewell to,* 2, 644.

adfore, see **adsum**.

adglomerō [ad+glomero], 1, *add to, gather, assemble, crowd together, collect, join.*

adgnōscō, -ere, -nōvī, -nitus [ad + gnosco], *recognize.*

adgredior, -ī, -gressus [ad + gradior], *go to* or *toward, attack, assail, accost, address, attempt.*

adhibeō, -ēre, -uī, -itus [ad + habeō], *have present, invite.*

adhūc, adv., *to this place* or *time,*

hitherto, *as yet*, *yet*, *still*, *until now*.

adigō, **-ere**, **-ēgī**, **-āctus** [ad + ago], *drive to*, *drive*, *hurl*, *force*.

adimō, **-ere**, **-ēmī**, **-ēmptus** [ad + emo], *take to one's self*, *take from* or *away*; of the eye, *pluck* or *put out*.

aditus, **-ūs** [adeo], m., *approach*, *access*, *entrance*.

adiuvō, **-āre**, **-iūvī**, **-iūtus** [ad + iuvo], *aid*, *assist*, *help*, *support*.

adlābor, **-lābī**, **-lāpsus** [ad + labor], *glide to* or *toward*, *sail to*, *reach*.

adligō [ad + ligo], *bind* (or *fasten*) *to*, *bind*, *fasten*, *hold*, *confine*.

adloquor, **-loquī**, **-locūtus** [ad + loquor], *speak to*, *address*, *accost*, *appeal to*.

admīror [ad + miror], 1, *wonder at*, *be surprised at*, *admire*.

admittō, **-ere**, **-mīsī**, **-missus** [ad + mitto], *admit*.

admoneō, **-ēre**, **-uī**, **-itus** [ad + moneo], *remind*, *admonish*, *warn*.

admoveō, **-ēre**, **-mōvī**, **-mōtus** [ad + moveo], *move*, *bring near to*, *carry* (or *convey*) *to*, *offer*.

adnītor, **-ī**, **-nīsus** or **-nīxus** [ad + nitor], *lean upon* or *against*, *strive against*, *strive*, *struggle*, *exert one's self*.

adnō [ad + no], 1, *swim to* or *toward*, *float to*, *reach*.

adnuō, **-ere**, **-uī** [ad + nuo], *nod to*, *nod assent*, *assent*, *consent*, *promise*.

adoleō, **-ēre**, **-oluī**, **-ultus** [ad + oleo], *magnify*, *honor*, *adore*, *worship*, *offer*.

adoperiō, **-īre**, **-operuī**, **-opertus** [ad + operio], *cover up*, *cover*, *wrap*.

adorior, **-īrī**, **-ortus** [ad + orior], *attempt*.

adōrō [ad + oro], 1, *pray to*, *supplicate*, *worship*, *adore*.

adquīrō, **-ere**, **-quīsīvī**, **-quīsītus** [ad + quaero], *acquire*, *gain*.

Adrastus, **-ī**, m., a king of Argos.

adsentiō, **-īre**, **-sēnsī**, **-sēnsus** [ad + sentio], *assent to*; *approve*, *agree to*, *agree*; *give consent*, *acquiesce*. Also deponent.

adservō [ad + servo], 1, *guard*, *protect*, *defend*, *watch*.

adsiduē [adsiduus], adv., *continually*, *constantly*, *perpetually*; *persistently*.

adsiduus, **-a**, **-um** [adsideo], adj., *constant*, *unremitting*, *incessant*.

adsimilis [ad + similis], adj., *like to* or *unto*, *similar*, *like*.

adspīrō [ad + spiro], 1, *breathe* or *blow upon*; *aid*, *assist*, *favor*, *prosper*, *smile upon*.

adstō, **-āre**, **-stitī** [ad + sto], *stand at*, *by*, *near*, or *upon*, *stand*; *alight*, *light upon*.

adsuēscō, **-ere**, **-suēvī**, **-suētus** [ad + suesco], *accustom to*, *make* (or *render*) *familiar to*, **bella animis**, 6, 832; *be* (or *become*) *accustomed*.

adsuētus, **-a**, **-um**, p.p. of **adsuēscō**.

adsultus, **-ūs** [ad + saltus], m., *assault*, *attack*.

adsum, **adesse**, **adfuī**, **adfutū-**

rus [ad + [illegible], *carry to, heap upon, hand, prese[illegible]*
be propitiou[illegible]
adsurgō, -ere[illegible]s [agito], m., *driver,*
tus [ad + su[illegible] ago], 1, *drive vio-*
adulterium, -i[illegible] *chase, pursue; tor-*
adultus, -a, [illegible]*ute, harass, hurry,*
lēscō, *adult,* [illegible]
advehō, -ere, -v[illegible]go], n., *army* (on
+ veho], *carr*[illegible] *column, train,*
pass. as middle, [illegible] *band, group,*
advēlō [ad + velo[illegible]*ck; motion,*
wreathe, encircle, crow[illegible]ars, 5,
advena, -ae, c., *stranger,* [illegible]
eigner.
adveniō, -īre, -vēnī, -ventus [ad
+ venio], *come to, arrive at,*
reach.
adventō [ad + venio, intens.], 1,
come near, draw near, approach.
adventus, -ūs, m., *coming, ar-*
rival, approach.
adversor [ad + versor], 1, *oppose,*
resist.
adversus, -a, -um, p.p. of **ad-**
vertō, *turned toward, facing,*
face to face, fronting, opposing,
opposite.
advertō, -ere, -vertī, -versus [ad
+ verto], *turn to* or *toward,*
attend, observe, give heed, note;
pass., *arrive at.*
advocō [ad + voco], 1, *call, sum-*
mon.
advolvō, -ere, -volvī, -volūtus
[ad + volvo], *roll to* or *toward,*
roll.
adytum, -ī, n., the inaccessible,
shrine, sanctuary, tomb.
Aeacidēs, -ae, m., *son* or *descend-*
ant of Aeacus.

Albānus, -a, -um [Alba], adj., *of*
Alba, Alban; as noun, **Albānī,**
-ōrum, m., *the Albans.*
albēscō, -ere [albus], *grow white,*
gleam, dawn.
albus, -a -um, adj., *white.*
Alcīdēs, -ae, m., *a descendant of*
Alceus; Hercules, the grandson
of Alceus.
āles, ālitis [ala], adj., *winged;*
as noun, c., *a bird.*
Alētēs, -is, m., a comrade of
Aeneas.
aliēnus, -a -um [alius], adj., *of*
another, another's, strange, for-
eign.
[illegible]liger, -gera, -gerum [ala +
[illegible]ero], adj., *winged.*
Aen[illegible]**uis** (qui), **-qua, -quid**
her[illegible]od), indef. adj. (and subst.),
Venus [illegible] *some one, any*
Aenēās, an
769. [illegible]*erwise.*
Aenēis, -idis or **-idos,** [illegible]subst.,
Aeneid.
aēnus, -a, -um [aes], adj., *of cop-*
per, of bronze, brazen; as noun,
aēnum, -ī, n., *a brazen vessel,*
cauldron, kettle.
Aeolia, -ae [Aeolus], f., an island
of the Liparian group, north of
Sicily, the home of Aeolus.
Aeolidēs, -ae, m., *son* or *descend-*
ant of Aeolus. 1. *Ulysses,* 6,
529. 2. *Misenus,* 6, 164.
Aeolius, -a, -um, adj., *of Aeolus.*
Aeolus, -ī, m., the god who ruled
the winds.
aequaevus, -a, -um [aequus +
aevum], adj., *of equal age.*
aequālis, -e [aequo], adj., *equal,*

hitherto, as yet, yet, still, until now.

adigō, -ere, -ēgī, -āctus [ad + ago], *drive to, drive, hurl, force.*

adimō, -ere, -ēmī, -ēmptus [ad + emo], *take to one's self, take from* or *away;* of the eye, *pluck* or *put out.*

aditus, -ūs [adeo], m., *approach, access, entrance.*

adiuvō, -āre, -iūvī, -iūtus [ad + iuvo], *aid, assist, help, support.*

adlābor, -lābī, -lāpsus [ad + labor], *glide to* or *toward, sail to, reach.*

adligō [ad + ligo], *bind* (or *fasten*) *to, bind, fasten, hold, confine.*

adloquor, -loquī, -locūtus [ad + loquor], *speak to, address, accost, appeal to.*

admīror [ad +], adj., *at, be surprised.* *-footed, bronze*

admittō, -, **-a, -um** [aer], adj., *airy, high, lofty, towering, soaring.*

aes, aeris, n., *copper, bronze;* also things made of these, such as *arms, armor, trumpet, cymbals, shield, statue, a ship's prow, money,* etc.

aestās, -ātis, f., *summer, summer air.*

aestuō [aestus], 1, *boil, seethe, surge, swell, be excited, rage.*

aestus, -ūs, m., anything boiling or heaving, *heat, flame, tide, sea, flood.*

aetās, -ātis [for **aevitās**, from **aevum**], f., *age, time of life, old age, period of time, time.*

aeternus, -a, -um [for **aeviternus**; oleo], *magnify, worship, offer.*

adoperiō, -īre, -o [ad + operio], *everlasting, endless, last-ever, eternally, wrap.*

adorior, -īrī, -ort[
], m. (acc. *attempt.* ierem), *the up-*

adōrō [ad + oro], *plicate, worshi, heaven, upper*

adquīrō, -ere, - [ad + quaero], **m** [aether], adj., *air* or *ether, of*

Adrastus, -ī, *venly, ethereal, celes-*

adsentiō [ad

ops, -opis, m., *an Ethiopian.*

ethra, -ae [Αἴθρα; cf. aether], f., *the clear sky, firmament, heaven.*

Aetna, -ae, f., a volcano in Sicily.

Aetnaeus, -a, -um, *of Aetna, Aetnaean, dwelling on Aetna.*

aevum, -ī, n., *never-ending time, lapse of time, time, age, old age.*

Āfrica, -ae, f., *Africa.*

Āfricus, -ī, m., *the southwest wind.*

Agamemnonius, -a, -um, adj., *of Agamemnon, Grecian, son of Agamemnon*, 4, 471.

Agathyrsī, -ōrum, m., a Scythian people.

Agēnor, -oris, m., king of Phoenicia and ancestor of Dido.

ager, agrī, m., *field, land, country.*

agger, -eris [ad + gero], m., what is carried to a place, *heap, mound, dike, embankment, bank, top, summit, raised surface, rampart.*

1. **aggerō** [agger], 1, *heap up, pile up, increase, enlarge.*

2. **aggerō, -ere, -gessī, -gestus**

[ad + gero], *carry to, heap upon, add to*, 3, 63.

agitātor, -ōris [agito], m., *driver, charioteer.*

agitō [freq. of ago], 1, *drive violently, drive, chase, pursue; torment, persecute, harass, hurry, hasten, speed.*

agmen, -inis [ago], n., *army* (on the march), *column, train, rank, line, array; band, group, company; herd, flock; motion, sweep* or *stroke* of the oars, 5, 211; *stream, current.*

agna, -ae, f., *ewe lamb.*

agnus, -ī, m., *lamb.*

agō, -ere, ēgī, āctus, *drive, force, impel, lead, urge, compel, pursue; steer, conduct, bring; do, treat, execute, perform; pass, spend;* **age, agite,** imper., *come!*

agrestis, -e [ager], adj., *of the country, country, rustic, rural.*

agricola, -ae [ager and colo], m., *tiller of the soil, farmer, husbandman, peasant.*

Āiāx, -ācis, m., name of two Greek heroes in the Trojan War. 1. The son of Telamon. 2. The son of Oileus.

aiō, defect., *speak, say, say yes, affirm.*

āla, -ae, f., *wing, pinion; mounted huntsmen, beaters.*

alacer and **alacris, -cris, -cre**, adj., *active, eager, courageous, joyful, cheerful.*

ālātus, -a, -um [ala], *winged.*

Alba, Alba Longa, -ae [albus], f., a town in Latium; the parent city of Rome.

Albānus, -a, -um [Alba], adj., *of Alba, Alban;* as noun, **Albānī, -ōrum**, m., *the Albans.*

albēscō, -ere [albus], *grow white, gleam, dawn.*

albus, -a -um, adj., *white.*

Alcīdēs, -ae, m., *a descendant of Alceus; Hercules*, the grandson of Alceus.

āles, ālitis [ala], adj., *winged;* as noun, c., *a bird.*

Alētēs, -is, m., a comrade of Aeneas.

aliēnus, -a -um [alius], adj., *of another, another's, strange, foreign.*

āliger, -gera, -gerum [ala + gero], adj., *winged.*

aliquis (qui), **-qua, -quid** (quod), indef. adj. (and subst.), *some, any; some one, any one.*

aliter [alius], adv., *otherwise.*

alius, -a, -ud, adj. and subst., *other, another, else;* **alius . . . alius**, *one . . . another, the one . . . the other;* **alii . . . alii**, *some . . . others.*

alligō, see **adligō.**

almus, -a, -um [alo], adj., *nourishing, fostering; kindly, gracious, benignant, propitious, benign, blessed, genial.*

alō, -ere, aluī, altus or **alitus**, *nourish, feed, sustain, support; rear, breed; encourage, strengthen, animate*, 6, 726.

Alōīdae, -ārum, m., stepsons of Aloeus; they were Otus and Ephialtes, sons of Neptune and Iphimedia; having stormed

Olympus, they were slain by Apollo, 6, 582.

Alphēus, -ī, m., a river in Elis; this disappears under ground, and fable declares that it rose again in the fountain of Arethusa in Sicily.

Alpīnus, -a, -um [Alpes], adj., *of the Alps, Alpine.*

altāria, -ium [altus], n., *altar.*

altē [altus], adv., *on high, aloft; high, highly; deep, deeply;* comp. **altius**, *higher.*

alter, -era, -erum, adj. pro., *the other, one of two; the second, the next; another;* **alter . . . alter**, *the one . . . the other.*

alternō [alternus], 1, *do by turns, waver, hesitate, deliberate, weigh.*

alternus, -a, -um [alter], adj., *one after the other; by turns, in turn; alternating, in succession, alternate.*

altrix, -īcis [alo], f., *nurse.*

altus, -a, -um, adj., *high, lofty, great; deep, profound; noble, exalted;* subst., **altum, -ī**, n., *heaven, deep sea, sea, ocean, main.*

alumnus, -ī [alo], m., *foster-child, foster-son; son.*

alveus, -ī [alvus], m., *cavity, hollow; hull of a ship, boat, skiff*, 6, 412.

alvus, -ī [alo], f., *belly, body.*

amāns, -antis [amo], adj., *fond of; fond, loving, affectionate;* subst., m. or f., *lover.*

amāracus, -ī, m. or f., *marjoram.*

amārus, -a, -um, adj., *bitter, unpleasant, unwelcome, painful.*

Amāzōn, -onis, f., *an Amazon;* one of the fabled race of female warriors dwelling on the river Thermidon in Cappadocia.

Amāzonis, -idis, f., *an Amazon*, 1, 490.

Amāzonius, -a, -um, adj., *of the Amazons, Amazonian.*

ambāgēs, -is [ambigo, *go about*], f., *a going about, circuit, winding, turning; details, particulars, story; mystery, oracle.*

ambedō, -ere, -ēdī, -ēsus [amb + edo], *eat* or *gnaw around, eat, devour; consume, char*, 5, 752.

ambiguus, -a, -um [ambigo], adj., *uncertain, wavering, vacillating; doubtful, two-fold; dark, obscure; unreliable, treacherous, insinuating.*

ambiō, -īre, -iī, -ītus [amb + eo], *go around, surround, encompass, encircle; approach, address.*

ambō, -ae, -ō, num. adj., *both, two.*

ambrosius, -a, -um, adj., *ambrosial, divine; immortal, divinely beautiful, lovely.*

āmēns, -entis [a + mens], adj., *out of one's mind* or *senses, senseless; mad, distracted, insane, frantic; amazed, astounded.*

amiciō, -īre, -icuī or **-ixī, -ictus** [am (=ambi) + iacio], *throw* or *wrap around; envelop, wrap, conceal, veil.*

amictus, -ūs [amicio], m., *outer*

garment; cloak, mantle, robe, veil.

amīcus, -a, -um [amo], adj., *friendly, kind, kindly* or *well disposed.*

amīcus, -ī [amo], m., *friend.*

āmittō, -ere, -mīsī, missus [a + mitto], *send away, let go, lose.*

amnis, -is, m., *a broad and deep stream, river, water, torrent.*

amō, 1, *love, cherish;* nautical, *hug,* 5, 163.

amoenus, -a, -um [amo], adj., *lovely, pleasant, charming, delightful.*

amor, -ōris [amo], m., *love, affection; longing, passion, desire, eagerness, lust; love-charm, object of love;* personified, *Cupid, the god of love, Love.*

āmoveō, -ēre, -mōvī, -mōtus, *take away, remove.*

Amphrȳsius, -a, -um, *Amphrysian, of the Amphrysus,* a river in Thessaly along which Apollo tended the flocks of Admetus; applied to the Sibyl because she was inspired by Apollo.

amplector, -tī, -plexus [amb + plecto], *twine* or *wind around, encircle, embrace, enfold.*

amplexus, -ūs [amplector], m., *embrace.*

amplius, adv., see **amplus.**

amplus, -a, -um, adj., *large, spacious, grand, ample, great; splendid, magnificent, glorious;* adv., **amplius,** *more, longer.*

Amycus, -ī, m. 1. *Amycus,* a son of Neptune. He was a king of the Bebrycians and a famous boxer. 2. A companion of Aeneas, 1, 221.

an, interrog. conj., introducing the second member of a double question (the first member being often suppressed), *or, or indeed, or rather, or perhaps.*

anceps, -cipitis [am (= ambi) + caput], adj., *two-headed, double, twofold; uncertain, wavering; doubtful, dubious, perplexing.*

Anchīsēs, -ae, m., a Trojan, son of Capys and Themis, grandson of Assaracus, and father of Aeneas. Jupiter smote him with a thunderbolt and made him helpless because he had boasted of Venus's love.

Anchīsēus, -a, -um, adj., *of Anchises.*

Anchīsiadēs, -ae, m., *descendant of Anchises; Aeneas.*

ancóra, -ae, f., *an anchor.*

Ancus, -ī, m., *Ancus Marcius,* fourth king of Rome.

Androgeōs, -ō, and **Androgeus, -eī,** m. 1. Son of Minos, king of Crete, slain by the Athenians. 2. A Greek chief at Troy.

Andromachē, -ēs or **-ae,** f., wife of Hector.

anguis, -is, c., *snake, serpent.*

angustus, -a, -um [ango], adj., *strait, narrow;* subst., **angustum, -ī,** n., *a narrow place, passage.*

anhēlitus, -ūs [anhelo], m., *hard* or *difficult breathing, panting.*

anhēlō [anhelus], 1, *breathe with difficulty, pant.*

anhēlus, -a, -um [anhelo], adj., *panting, heaving.*

anīlis, -e [anus], adj., *of an old woman, an old woman's.*

anima, -ae, f., *breath, breath of life, life; spirit, shade, soul.*

animal, -ālis [anima], n., *living being, animal.*

animus, -ī, m., *soul, spirit, mind* (as opposed to the body and to physical life); *will, purpose, intention; heart, passion, feeling, inclination, disposition, affection; temper, rage, anger, wrath; courage, daring.*

Anius, -ī, m., king of Delos and priest of Apollo.

Anna, -ae, f., sister of Dido.

annālis, -e [annus], adj., *yearly, annual;* subst., **annālēs, -ium,** m., *annals, records, story, recital, account.*

annōsus, -a, -um [annus], adj., *full of years; aged, old.*

annus, -ī, m., *year, season.*

annuus, -a, -um, adj., *yearly, annual.*

Antandros, -ī, f., a coast town of Mysia at the foot of Mt. Ida.

ante, adv. and prep. 1. As adv., *before, previously, in front.* 2. As prep. w. acc., *before, in front of, beyond.*

anteferō, -ferre, -tulī, -lātus [ante + fero], *carry* or *bear before, put before, prefer.*

antemna, -ae, f., *yard* (of a ship), *sail-yard.*

Antēnor, -oris, m., a Trojan leader who, after the fall of Troy, went to Italy and founded Patavium (Padua).

Antēnoridēs, -ae, m., *son* or *descendant of Antenor;* **Antēnoridae,** *Acamas, Agenor,* and *Polybus,* the sons of Antenor, 6, 484.

antequam or **ante . . . quam,** adv., *before.*

Antheus, -eī, acc. **-ea,** m., a companion of Aeneas.

antīquus, -a, -um [ante], adj., *of former times, of old, ancient; aged, old, long-standing, time-honored; former.*

antrum, -ī, n., *cave, cavern, grotto.*

Aornos, -ī [Ἄορνος, *birdless*], m., *Lake Avernus,* in Campania.

aper, -prī, m., *wild boar.*

aperiō, -īre, -peruī, -pertus, *uncover, lay bare; disclose, reveal, make known, show; make* or *open a way through; open.*

apertus, -a, -um [aperio], adj., *open, exposed, clear.*

apex, -icis, m., *point, tip, peak, summit; pointed flame,* 2, 683.

apis, -is, f., *bee.*

Apollo, -inis, m., *Apollo,* son of Jupiter and Latona, twin brother of Diana, god of prophecy, music, poetry, medicine, and archery.

appāreō, -ēre, -uī, -itūrus [ad + pareo], *appear, come into sight; be exposed to view, be laid open, be seen* or *disclosed.*

appellō, 1, *address, accost, speak to, name, call; declare, proclaim,* 5, 540.

appellō, -ere, -pulī, -pulsus

m., shoulda; fabled fo *to, bring* or
, side.
h, till, cultiv, **-ere, -scei**], 1, *drive to,*
scando], *a*
-entis [aperio], adj.,
j., bow-hol, **-ūs** [asce *to the sun,*
subst., the *ng* or *climb*
f., *Asia, Adjust; equip,*
-rēxī, -rē -inis [*apare; put on,*
t to o*ng, sprau*
a ad adj., *fitted* or *joined to;* poet., *studded with*, 4, 482.

apud, prep. w. acc., *with, at, by, near by, among.*

aqua, -ae, f., *water.*

Aquilō, -ōnis, m., *the north wind, wind.*

aquōsus, -a, -um [aqua], adj., *rain-bringing, rainy, watery.*

āra, -ae, f., *altar, funeral pile;* **Arae, -ārum**, *the Altars*, a reef in the Mediterranean between Sicily and Africa.

arātrum, -ī [aro], n., *plough.*

arbor (**-os**), **-oris**, f., *tree; wood, timber; trunk, stem, shoot.*

arboreus, -a, -um [arbor], adj., *branching, treelike.*

Arcadius, -a, -um, adj., *Arcadian, of Arcadia*, the central part of the Peloponnesus.

arcānus, -a, -um [arca], adj., *hidden, secret;* subst., **arcānum, -ī**, n., *a secret.*

arceō, -ēre, -uī, *inclose, shut in; bind, restrain, confine; keep off, repel, debar.*

arcessō, -ere, -sīvī, -sītus, *cause to come, summon, send for, call.*

Arctos, -ī, f., the constellations of the Great and Little Bear, or of the former alone; *the north.*

Arctūrus, -ī, m., the brightest star in the constellation Boötes; *Arcturus.*

arcus, -ūs, m., *bow, rainbow;* anything bow-shaped or curved; *curve.*

ārdēns, -entis [ardeo], part. as adj., *burning, glowing, blazing, gleaming, flashing, glistening, glittering; inflamed, fiery, ardent, eager, earnest, spirited, impassioned; fierce, furious, angry.*

ārdeō, -ēre, ārsī, ārsūrus, *to burn; blaze, be on fire* or *in flames; glow, glitter, glisten, flash, sparkle; burn with love, impatience*, or *desire; long for, be eager for.*

ārdēscō, -ere, ārsī [ardeo], *begin to burn, take fire, burn;* of the emotions, *become aroused, excited*, or *inflamed.*

ārdor, -ōris, m., *burning; ardor, zeal, eagerness, fervor.*

arduus, -a, -um, adj., *steep; high, erect, lofty, towering; raised high, on high, aloft;* subst., **arduum, -ī**, n., *high place, height.*

āreō, -ēre, -uī, *be dry, wither, dry up;* part., **ārēns, -entis**, *dry, dried up, shallow.*

Arethūsa, -ae, f., a fountain near Syracuse into which the nymph Arethusa is said to have been changed when pursued by the river-god Alpheus.

argentum, **-ī**, n., *silver*, *silver plate*, *silverware*.

Argī, **-ōrum**, m., *Argos*, the capital of Argolis, a place dear to Juno ; *Greece* in general.

Argīvus, **-a**, **-um**, adj., *of Argos*, *Argive*, *Grecian*, *Greek ;* subst., **Argīvī**, **-ōrum**, m., *Argives*, *Greeks*.

Argolicus, **-a**, **-um**, adj., *of Argolis*, *Argolic ; Greek*, *Grecian*.

arguō, **-ere**, **-uī**, **-ūtus**, *make clear*, *show*, *prove*, *declare*, *betray*, *reveal*.

āridus, **-a**, **-um** [areo], adj., *dry*, *parched*.

ariēs, **-etis**, m., *ram ; battering-ram*.

arma, **-ōrum**, n., *arms*, *weapons*, *armor ; tools*, *utensils*, *implements ; tackle*, *fittings*, *equipment* of a ship (sails, mast, rudder, etc.) ; fig., *war*, *warfare*, *feats of arms ; troops*, *soldiers*, *warriors*.

armātus, **-a**, **-um** [armo], part., *armed*, *equipped ;* subst., **armātus**, **-ī**, m., *armed man*, *soldier*, *warrior*.

armentum, **-ī** [aro], n., *beasts for ploughing*, *cattle ; herd*, *drove*.

armiger, **-erī**, m., *armor-bearer*.

armipotēns, **-entis** [arma + potens], adj., *powerful in arms ; valiant*, *brave*, *warlike*.

armisonus, **-a**, **-um** [arma + sono], adj., *resounding with arms*.

armō [arma], 1, *arm*, *equip with arms*, *equip ; fit out*, *make ready*, *prepare*, 4, 299.

armus, **-ī**, [illegible]ly and founded beasts, *flank* [illegible]a).

arō, 1, *plough*[illegible]e, m., *son* or *habit ; sail*. *Antenor ;* **Antē-**

Arquitenēns, [illegible]*as*, *Agenor*, and teneo], ad[illegible]ons of Antenor, *-bearing ;* [illegible] *Apollo*. [illegible]**ante . . . quam**,

arrigō, **-ere**, [illegible] + rego], *di*[illegible] **-ea**, m., a part. as adj., **arrē**[illegible] *erect*, *attentive ; ab*[illegible], *of roused*, *encouraged ; ardent ; tense*, *eager*.

arripiō, **-ere**, **-ripuī**, **-reptus** [a + rapio], *seize*, *snatch*, *take possession of ; hasten to*.

ars, **artis**, f., *skill*, *dexterity*, 5, 521 ; *art ; practice*, *vocation*, *profession ; skilful* or *cunning workmanship*, *work of art ; craft*, *artifice*, *subtlety*, *cunning*, *trickery*, *intrigue*, *stratagem*, 1, 657.

artifex, **-icis** [ars + facio], *artificer*, *artisan*, *artist ; schemer*, *plotter*.

artus, **-ūs**, m., *joint*, *limb ; part*, *member ; frame*, *body*.

artus, **-a**, **-um** [arceo], adj., *close*, *tight*, *closely fitting*, 1, 293.

arundō, **-inis**, f., *reed*, *arrow*.

arvum, **-ī** [aro], n., *ploughed* or *cultivated land ; land*, *field ; region ; shore*, 2, 209.

arx, **arcis** [arceo], f., *citadel*, *stronghold*, *tower*, *fortress ; height*, *hill ; heaven ; peak*, *pinnacle*.

Ascanius, **-ī**, son of Aeneas and

anius m., shoulder; fabled founder of Alba side.

h, till, cultiv, **-ere**, **-scendī**, **-scēnsus** scando], *ascend*, *climb*,

-entis [j., bow-hol, **-ūs** [ascendo], m., *an* subst., the ng or *climbing*.

f., *Asia*, *Asia Minor*.

-rēxī, **-rē** **-inis** [aspergo], f., ng, *spray*.

a t to **tus** ad + specto], 1, *look to*; popon, *gaze at* or *upon*; *be-*

apud, *survey earnestly*.

nectus, **-ūs** [aspicio], m., *a sight*, *view*, *appearance*, *presence*, 1, 613.

asper, **-era**, **-erum**, adj., *rough*, *rugged*, *craggy*, *jagged*; *chased*, *embossed*; *harsh*, *fierce*, *cruel*, *warlike*, *formidable*, *relentless*; *angry*, *bitter*, *tempestuous*.

asperō [asper], 1, *roughen*, *ruffle*; *raise*, *arouse*.

aspersus, **-a**, **-um** [aspergo], adj., *sprinkled*, *spattered*.

aspiciō, **-ere**, **-spexī**, **-spectus** [ad + specio], *look at* or *upon*, *behold*, *see*; *consider*; *regard*, *pity*.

asportō [abs + porto], 1, *carry from* or *away*; *take away*.

Assaracus, **-ī**, m., *Assaracus*, a king of Phrygia, son of Tros, brother of Ilus and Ganymede, and grandfather of Anchises.

ast, see **at**.

astrum, **-ī**, n., *star*; pl., *sky*, *heaven*.

Astyanax, **-actis**, m., son of Hector and Andromache; said to have been cast down from a tower by Ulysses at the destruction of Troy.

asylum, **-ī** [ἄσυλον], n., *place of refuge*; *sanctuary*.

at, **ast**, conj., *but*, *yet*, *but yet*; *at least*, *still*; *moreover*, *however*.

āter, **-tra**, **-trum**, adj., *black*, *dark*, *dusk*; *gloomy*, *dismal*; *deadly*.

Atiī, **-ōrum**, m., a Roman gens, 5, 568.

Atlās, **-antis**, a mountain in Mauretania in northern Africa on which fable said the heavens rested; also a king of Mauretania, the father of the Pleiades, Hyades, and Calypso; Perseus, with the Medusa's head, changed him into Mt. Atlas.

atque (**ac**) [ad + que], conj., *and*, *and also*, *and besides*; with comparatives and words of likeness and unlikeness, *as*, *than*.

Atrīdēs, **-ae**, m., *son* or *descendant of Atreus*; Agamemnon or Menelaus.

ātrium, **-ī**, n., *court*, *hall*, *room*.

atrōx, **-ōcis**, adj., *savage*, *harsh*, *fierce*, *cruel*, *relentless*.

attingō, **-ere**, **attigī**, **attāctus** [ad + tango], *touch*, *reach*, *find*, *arrive at*, *come to*.

attollō, **-ere** [ad + tollo], *lift*, *raise* (or *throw*) *up*; *build*, *erect*, *rear*; *rouse*, *excite*; with **sē** or passive as middle, *lift one's self*, *arise*, *appear*.

attonitus, **-a**, **-um**, p. p. of **attonō**, *thunderstruck*; *amazed*, *astonished*, *awed*, *astounded*, *spellbound*, *dazed*.

attrectō [ad + tracto], 1, *touch, handle.*

Atys, -yos, m., a young friend of Ascanius.

auctor, -ōris [augeo], m., *originator, author, founder, builder, father, progenitor; authority, voucher; counsellor.*

audāx, -ācis [audeo], adj., *daring, bold, courageous, resolute, dauntless; confident.*

audēns, -entis [audeo], part. as adj., *daring, bold, brave.*

audeō, -ēre, ausus sum, semi-dep., *dare, venture, be bold for*, with prep. **in**, 2, 347.

audiō, -īre, -īvī, -ītus, *hear; listen to, heed, obey; hear of.*

auferō, auferre, abstulī, ablātus [ab + fero], *bear* or *carry off* or *away, take away, remove.*

augeō, -ēre, auxī, auctus, *augment, increase, add to the number of.*

augur, -uris, c., *augur, soothsayer, prophet, seer.*

augurium, -ī [augur], n., *science* or *art of divination; divination, augury; omen, portent, sign, token; presentiment, foreboding.*

Augustus, -ī, m., surname given Octavius Caesar, by the Senate, B.C. 27, as emperor of Rome.

aula, -ae (old gen. **-āī**), f., *hall, court, palace.*

aulaeum, -ī (αὐλαία), n., *cover, curtain, tapestry, drapery, richly embroidered fabric* or *stuff.*

Aulis, -idis, f., a Boeotian port from which the Greeks sailed against Troy.

aura, -ae (old gen. **-āī**), f., *air* (in motion), *breeze, breath, vital breath* or *air; light of day, light, lustre, gleam, radiance; favor, applause;* **ad** or **sub aurās**, *on high, aloft, to the heavens.*

aurātus, -a, -um [aurum], adj., *covered, ornamented,* or *embroidered with gold; gilded, golden.*

aureus, -a, -um [aurum], adj., *of gold, golden; gilded, bright, glittering, gleaming.*

auricomus, -a, -um [aurum + coma, *golden-haired*], adj., *with golden leaves* or *foliage, golden-leafed*, 6, 141.

aurīga, -ae [aurea (*bridle*) + ago], m., *charioteer, driver.*

auris, -is, f., *ear.*

aurōra, -ae, f., *dawn, morning;* personified, *Aurora*, goddess of dawn, and wife of Tithonus, who precedes the chariot of the sun-god.

aurum, -ī, n., *gold;* anything made of gold, *money, gold plate.*

Ausonia, -ae, f., *Ausonia;* ancient name for central and southern Italy; *Italy.*

Ausonius, -a, -um, adj., *Ausonian, Italian.*

auspex, -icis [avis + specio], c., *diviner, seer, interpreter, soothsayer;* also poet., *leader, guide, director, protector.*

auspicium, -ī [auspex], n., *augury, auspice, divination*, from the flight of birds; *omen, token, sign; power, authority, will.*

Auster, -trī, m., *south wind, wind; the south.*

ausum, -ī [audeo], m., *daring deed, venture, attempt; daring.*

aut, conj., *or;* **aut . . . aut**, *either . . . or.*

autem, conj., *but, on the contrary, on the other hand, yet, however; moreover, now, besides, again.*

Automedōn, -ontis, m., charioteer of Achilles and, after his death, armor-bearer of Pyrrhus.

autumnus, -ī [augeo], m., season of increase, *autumn.*

auxilium, -ī [augeo], n., *aid, help, assistance, relief, succor.*

avārus, -a, -um [aveo], adj., *covetous, avaricious, greedy, grasping.*

āvehō, -ere, -vexī, -vectus [a + veho], *carry* or *bear away;* pass., *sail away, depart*, 2, 43.

āvellō, -ere, -vellī, -volsus [a + vello], *tear off* or *away; pull away* or *off, pluck; take away, steal, carry off.*

Avernus, -ī (ἄορνος, *birdless*), m., *Avernus*, a lake in Campania between Baiae and Cumae. Birds flying over it were killed by the exhalations. Near it was one of the fabled entrances to the Lower World and also the grotto of the Cumaean Sibyl. Poet. for *the Lower World.*

Avernus, -a, -um, adj., *of Avernus;* subst., **Averna, -ōrum**, n., *the region about Lake Avernus; the Lower World.*

āversus, -a, -um [averto], part. as adj., *turned away; with averted gaze, averse, estranged, unfriendly, hostile; remote, far removed, far away from*, 1, 568.

āvertō, -ere, -vertī, -versus [a + verto], *turn away* or *aside; avert; remove, carry off;* rarely intr., 1, 104.

avidus, -a, -um [aveo, *crave*], *eager.*

avis, -is, f., *bird.*

āvius, -a, -um [a + via], adj., *out of the path* or *way, pathless;* subst., **āvia, -ōrum**, n., *byways, unfrequented places* or *ways*, 2, 736.

avunculus, -ī [avus], m., *mother's brother, maternal uncle, uncle;* cf. **patruus.**

avus, -ī, m., *grandfather, grandsire, ancestor.*

axis, -is (ἄξων), m., *axle, axletree; car, chariot; pole, heavens.*

B

bāca, -ae, f., *berry;* any small fruit of trees.

bācātus, -a, -um [baca], adj., *studded* or *set with pearls, of pearls.*

bacchor [Bacchus], 1, *celebrate the orgies of Bacchus, rage, rave, revel, rush wildly about.*

Bacchus, -ī, m., *Bacchus*, the god of wine, called also Liber, "Deliverer," and Lyaeus, "Care-dispeller," son of Jupiter and Semele; *wine.*

balteus, -ī, m., *belt, girdle.*

barathrum, **-ī** [βάραθρον], n., *abyss, gulf, chasm.*

barba, **-ae**, f., *beard.*

barbaricus, **-a**, **-um** [barbarus], adj., *foreign, barbaric, strange.*

barbarus, **-a**, **-um**, adj., *barbarian, barbarous, savage, cruel; foreign, strange.*

Barcaeī, **-ōrum**, m., *the Barcaeans*, inhabitants of Barce, a town of Libya.

Barcē, **-ēs**, f., nurse of Sychaeus.

beātus, **-a**, **-um** [beo], adj., *blessed, happy.*

Bebrycius, **-a**, **-um**, adj., *Bebrycian, of Bebrycia*, a country in Asia Minor, more commonly known as Bithynia.

Bēlidēs, **-ae**, m., *son* or *descendant of Belus.*

bellātrīx, **-īcis** [bello], f., *female warrior;* as adj., *warlike.*

bellō [bellum], 1, *wage war, make war, fight, war.*

bellum, **-ī** [originally **duellum**; cf. duo], n., *war, conflict, battle;* personified, *War.*

bēlua, **-ae**, f., *beast, monster; a large*, or *ferocious, animal.*

Bēlus, **-ī**, m. 1. King of Tyre and Sidon and father of Dido. 2. Founder of Dido's royal line. 3. Ancestor of Palamedes, 2, 82.

bene [bonus], adv., *well, rightly.*

benignus, **-a**, **-um** [for **benigenus**, from bonus + gero, *bring forth*], adj., *benignant, kindly, friendly, gracious.*

Berecyntius, **-a**, **-um**, adj., *of Berecyntus*, a mountain in Phrygia sacred to Cybele.

Beroē, **-ēs**, f., wife of Doryclus, a follower of Aeneas.

bibō, **-ere**, **bibī**, *drink, drink in, quaff.*

bibulus, **-a**, **-um** [bibo], adj., *thirsty, dry.*

bicolor, **-ōris** [bi(s) + color], adj., *of two colors, dappled, mottled.*

bidēns, **-entis** [bi(s) + dens], adj., *with* (or *having*) *two teeth* or *two rows of teeth complete;* subst., *sheep.*

bifōrmis [bi(s) + forma], *two-formed.*

bīgae, **-ārum** [bi(s) + iugum], *pair of horses, two-horse chariot.*

biiugus, **-a**, **-um** [bi(s) + iugum], adj., *of a two-horse chariot, two-horse, drawn by a pair of horses.*

bilinguis, **-e** [bi(s) + lingua], adj., *double-tongued, treacherous.*

bīnī, **-ae**, **-a** [bis], adj., *two each, two by two; two.*

bipatēns, **-entis** [bi(s) + patens], adj., *opening in two ways, double, swinging; wide open.*

bipennis, **-is** [bi(s) + penna], adj., *two-edged;* subst., *two-edged axe, battle-axe.*

birēmis, **-is** [bi(s) + remus], f., *a boat with two banks of oars; a galley; a bireme.*

bis [for **dvis**; cf. **duo**], adv., *twice.*

Bitiās, **-ae**, m., a Carthaginian noble.

blandus, **-a**, **-um**, adj., *smooth-tongued, flattering, caressing, persuasive, alluring; tranquil; pleasant, quiet.*

Bōla, **-ae**, f., a town of the Aequi in Latium.

bonus, **-a**, **-um**, adj., *good* (general term, applying to all kinds of excellence), *kind*, *kindly*, *propitious*, *friendly*.

Boreās, **-ae** (Βορέας), m., *the north wind; the North.*

bōs, **bovis** (βοῦς), c., *bull*, *bullock*, *ox*, *cow*, *heifer;* pl., *cattle.*

bracchium, **-ī** (βραχίων), n., *arm*, *forearm; branch*, *projection* (as a headland), 3, 535; pl., *sail-yards.*

brattea, **-ae**, f., *a thin plate of metal; gold-leaf*, *gold-foil.*

brevis, **-e**, adj., *short*, *shallow;* subst. pl., **brevia**, **-ium**, n., *shoals*, *shallows.*

breviter [brevis], adv., *briefly*, *in* (or *with*) *a few words.*

Briareus (trisyll.), **-eī**, m., a hundred-armed giant; one of the three sons of Uranus.

brūma, **-ae** [**brevima** for brevissima, sc. dies], *shortest day*, *winter solstice*, *winter.*

brūmālis, **-e** [bruma], adj., *of winter*, *wintry*, *winter's.*

Brūtus, **-ī**, m., Lucius Junius Brutus. He expelled the Tarquins and was first consul.

būbō, **-ōnis**, m. (but f. in 4, 462, its only occurrence in the *Aeneid*), *owl.*

Būtēs, **-ae**, m., a descendant of Amycus, king of Bebrycia, 5, 372.

Būthrōtum, **-ī**, n., a seaport town of Epirus.

Byrsa, **-ae**, f., the citadel of Carthage.

C

cacūmen, **-inis**, n., *peak*, *top*, *summit.*

cadō, **-ere**, **cecidī**, **cāsus**, *fall*, *sink down;* of heavenly bodies, *set*, *sink*, *wane; subside*, *become quiet; fall* (in battle), *die*, *perish*, *be slain; happen*, *occur.*

cadūcus, **-a**, **-um** [cado], adj., *doomed* or *destined to fall* or *die; fallen*, *slain*, 6, 481.

cadus, **-ī**, m., *jar; urn.*

caecus, **-a**, **-um**, *blind; blinded*, *desperate*, *reckless; secret*, *hidden*, *private; dark*, *obscure*, *gloomy*, *dismal; vague*, *aimless*, *uncertain*, *ineffectual.*

caedēs, **-is** [caedo], f., *slaughter*, *murder*, *killing*, *bloodshed;* fig., *blood*, *gore.*

caedō, **-ere**, **cecīdī**, **caesus**, *cut*, *cut down; slaughter*, *slay*, *kill; sacrifice.*

caelestis, **-e** [caelum], adj., *heavenly*, *celestial*, *divine;* subst. pl. **caelestēs**, **-ium**, c., *the gods.*

caelicola, **-ae** [caelum + colo], c., *inhabitant of heaven*, *deity*, *god.*

caelifer, **-era**, **-erum** [caelum + fero], adj., *heaven-supporting*, *sky-bearing.*

caelō, [caelum, *chisel* or *graver's tool*], 1, *carve in relief*, *engrave*, *emboss*, *chase.*

caelum, **-ī**, n., *sky*, *heavens*, *heaven; air*, *weather; Upper World.*

Caeneus (dissyl.), **-eī**, m., a Thessalian girl named Caenis, transformed into a boy by Neptune, and later restored to her original sex, 6, 448.

caenum, **-ī**, n., *dirt*, *mire*, *filth*, *mud*.

caeruleus and **caerulus**, **-a**, **-um** [caelum], *dark blue*, *azure*; *dark*, *gloomy*, *black*, *funereal*; subst. n. pl., *the sea*.

Caesar, **-aris**, m., in the Aeneid, *Augustus*, the first emperor of Rome. His mother was niece of Caius Julius Caesar, the renowned general, statesman, author, and dictator; the latter adopted the youth, who thus became Caius Julius Caesar Octavianus; later, when emperor, the title Augustus was added. See p. 431.

caesariēs, **-ēī**, f., *hair* of the head, *flowing locks*. [*sod*.

caespes, **-itis** [caedo], m., *turf*,

caestus, **-ūs** [caedo], m., *cestus*, *gauntlet*, *boxing-glove* (straps loaded with lead and wound round the boxer's hand and arm).

Caīcus, **-ī**, m., a Trojan comrade of Aeneas and commander of one of his vessels.

Cāiēta, **-ae**, f., a town in Latium (now Gaeta), named after the nurse of Aeneas.

calcar, **-āris** [calx], n., *spur*.

Calchās, **-antis**, m., a priest and seer of the Greeks at Troy.

caleō, **-ēre**, **-uī**, *be warm* or *hot*, *glow*.

calidus, **-a**, **-um** [caleo], adj., *warm*, *hot*.

cālīgō, **-inis**, f., *mist*, *fog*, *darkness*, *obscurity*.

cālīgō, 1, *be dark* or *gloomy*; *be thick with mist*.

callis, **-is**, m., *foot-path*, *path* (narrow, stony, or rough).

calor, **-ōris** [caleo], m., *warmth*, *heat*, *vital heat*.

calx, **calcis**, f., *heel*, *foot*.

Camarīna, **-ae**, f., a town on the southern coast of Sicily.

Camillus, **-ī**, m., M. Furius Camillus, who took Veii and freed Rome from the Gauls, B.C. 390.

camīnus, **-ī**, m., *forge*, *furnace*; *crevice*, *crater*.

campus, **-ī**, m., *plain*, *field*, *racecourse*, *surface of the sea*; **Mavortis Campus**, *the Campus Martius* in Rome, on the left bank of the Tiber.

candēns, **-entis** [candeo], part. as adj., *white*, *glowing*, *shining*.

candidus, **-a**, **-um** [candeo], adj., *pure white*, *white*, *beautiful*, *fair*.

candor, **-ōris** [candeo], m., *whiteness*, *brilliancy*, *splendor*.

cāneō, **-ēre**, **-uī** [canus], *be white*, *gray*, or *hoary*.

canis, **-is**, c., *dog*.

canistra, **-ōrum** [κάνιστρα], n., *basket*, *baskets*.

cānitiēs, **-ēī** [canus], f., *grayness*; *hoariness*, *gray hair*.

canō, **-ere**, **cecinī**, **cantus**, *sing*, *play*, *chant*; *celebrate*, *rehearse*, *narrate*; *foretell*, *reveal*, *predict*; *proclaim*, *announce*.

canōrus, -a, -um [cano], adj., *tuneful, melodious, harmonious.*

cantus, -ūs [cano], m., *singing, song; melody, strain, sound.*

cānus, -a, -um, *gray, gray* (or *white*) *haired, hoary; venerable, ancient, time-honored.*

capessō, -ere, -sīvī, -sītus [capio], *seize, grasp, lay hold of; strive to reach, perform, execute.*

capiō, -ere, cēpī, captus, *take, seize, take possession of, capture, reach, occupy; ensnare, delude, deceive, betray, beguile; charm, fascinate, captivate.*

Capitōlium, -ī [caput], n., *the Capitol* or temple of Jupiter Optimus Maximus on the Capitoline hill at Rome. In the plural, the summit, with the temple and other buildings.

capra, -ae [caper], f., *she-goat, goat.*

caprigenus, -a, -um [caper + genus], adj., *of the goat kind; of goats.*

captīvus, -a, -um [capio], adj., *captured, captive, plundered;* subst., *captive.*

captō [capio], 1, *catch at eagerly, strive to seize, catch; listen to.*

capulus, -ī [capio], m., *handle, hilt.*

caput, -itis, n., *head; summit, peak, top; life; man, person, creature.*

Capys, -yos, m. 1. Comrade of Aeneas and commander of one of his vessels. 2. Eighth king of Alba.

carbasus, -ī [κάρπασος], f., *linen; sail, canvas.*

carcer, -eris, m., *prison, prison-house, dungeon; barrier, starting-place.*

carchēsium, -ī [καρχήσιον], n., *cup, drinking-cup, beaker, bowl* (with two handles).

cardō, -inis, m., *hinge, pivot, socket; turning-point, crisis, emergency.*

careō, -ēre, -uī, -itūrus, *be without, be free from; be deprived of, lack, want, miss; relinquish, deprive one's self of,* 4, 432.

carīna, -ae, f., *keel, boat, vessel, ship; hull.*

carmen, -inis, n., *song, strain, note, lay; hymn, poem, verse, inscription; prophecy, prediction; incantation.*

Carpathius, -a, -um, adj., *of Carpathus,* an island in the Aegean, northeast of Crete; *Carpathian.*

carpō, -ere, -psī, -ptus, *pluck, pluck off, feed on, enjoy; prey upon, consume, waste away;* w. **viam,** *hasten, pursue one's way.*

cārus, -a, -um, adj., *dear, precious, beloved; loving, fond.*

Caspius, -a, -um, adj., *Caspian, of the Caspian Sea; Asiatic.*

Cassandra, -ae, f., daughter of Priam and Hecuba, beloved of Apollo and gifted by him with prophecy; not requiting his love, she was condemned to proclaim the downfall of Troy, but was believed by no one.

cassus, -a, -um, adj., *void, deprived of.*

castellum, -ī [castrum], n., *for-*

tress, castle, stronghold, fastness, 5, 440.

castīgō [castus + ago], 1, *chastise, punish; rebuke, reprove, chide.*

castra, -ōrum, n., *camp, encampment; naval camp, fleet.*

Castrum Inuī, a town of Latium, near Ardea.

castus, -a, -um, adj., *chaste, pure, guiltless; virtuous, pious, righteous; sacred, holy.*

cāsus, -ūs [cado], m., *fall; chance, fate, fortune; event, occurrence, vicissitude; downfall, destruction; misfortune, calamity, disaster; danger, peril; crisis, emergency.*

catēna, -ae, f., *chain, fetter.*

caterva, -ae, f., *crowd, troop, throng, multitude, band.*

Catō, -ōnis, m., M. Porcius Cato the Censor, noted for his stern and uncompromising morality; he died at the age of 85 in the year 147 B.C.

catulus, -ī, m., *whelp, cub.*

Caucasus, -ī, m., a range of mountains between the Black and Caspian seas.

cauda, -ae, f., *tail.*

Caulon, -ōnis, m., a town of southern Italy on the east coast of Bruttium.

Caurus, -ī, m., see **Cōrus**.

causa, -ae, f., *cause, reason, occasion, pretext;* legal, *cause, case, suit, lawsuit.*

cautēs, -is, f., *sharp* or *pointed rock; cliff, crag, rock.*

cavea, -ae [cavus], f., *hollow place, spectators' seats* in a theatre; *theatre, amphitheatre.*

caverna, -ae [cavus], f., *cavity, hollow, cave, grotto, cavern.*

cavō [cavus], 1, *hollow out; hew away, cut through*, 2, 481; **cavātus, -a, -um**, p.p. as adj., *hollowed out* and therefore *overhanging, overarching, vaulted.*

cavus, -a, -um, *hollow, vaulted, arching, enshrouding, enveloping.*

Cecropidēs, -ae, m., *descendant of Cecrops;* pl., *the Athenians.* Cecrops was the fabled founder of Athens.

cēdō, -ere, cessī, cessus, *withdraw, retire, depart, recede; give place, give way, yield, submit; be behind; fall to*, as a possession.

Celaenō, -ūs, f., one of the Harpies. There were three of these monsters, Aëllo (tempest), Ocypete (swift-winged), and Celaeno (black). Sent by the gods to torment Phineus, king of Thrace, they were driven thence to the Strophades by the sons of Boreas, in return for prophetic advice given by Phineus to the Argonauts.

celebrō [celeber], 1, *throng, frequent, celebrate* in crowds, *solemnize.*

celer, -eris, -ere, adj., *swift, quick, fleet, rapid, speedy.*

celerō [celer], 1, *hasten, speed, quicken.*

cella, -ae, f., *storehouse, cell* (of the honeycomb).

cēlō, 1, *conceal, hide.*

celsus, -a, -um [obsolete cello, *rise*] adj., *high, lofty.*

Centaurus, -ī, m., *Centaur*, a fabled monster having human head and shoulders and the legs and body of a horse; also fem., 5, 122, the name of one of Aeneas's vessels.

centum, indecl. adj., *hundred.*

centumgeminus, -a, -um [centum + geminus], *hundred-fold, hundred-armed*, an epithet of Briareus.

Ceraunia, -ōrum, n., a mountain range on the coast of Epirus.

Cerberus, -ī, m., the three-headed dog of Pluto which guarded the entrance to the infernal regions.

Cereālis, -e [Ceres], adj., *of Ceres;* with **arma**, *utensils for preparing* (or *making*) *flour* or *bread; cooking utensils.*

cerebrum, -ī, n., *brain.*

Cerēs, -eris, f., goddess of agriculture; she was daughter of Saturn and Ops, sister of Jupiter, and mother of Proserpina; meton., *corn, grain, bread.*

cernō, -ere, crēvī, crētus, *see, behold; discern, descry, perceive.*

certāmen, -inis [certo], n., *strife, struggle, contest, combat, fight; rivalry, emulation; energy, exertion.*

certātim [certo], adv., *emulously, eagerly, earnestly, with* or *in rivalry.*

certē [certus], adv., *certainly, surely, assuredly, truly; at least, at any rate.*

certō [certus], 1, *strive, struggle, contend, fight; vie with; engage in.*

certus, -a, -um [cerno], adj., *fixed, determined, settled, definite, certain, inevitable; unswerving, unchanging, direct; resolved on, bent on; unerring; inevitable; faithful, trusty, resolute;* with **facere**, *inform.*

cerva, -ae [cervus], f, *hind, deer.*

cervīx, -īcis, f., *neck; shoulder.*

cervus, -ī, m., *stag, deer.*

cessō [cedo], 1, *cease, stop; loiter, linger, delay, be slow* or *idle; hesitate.*

(**cēterus**), **-a, -um**, adj. (nom. sing. m. not used), *rest of, remaining, other.*

cētus, -ī [pl. nom. and acc. cētē (κῆτος), n.], m., *sea-monster, whale.*

ceu, adv., *as, just as; as if, as when.*

Chalcidicus, -a, -um, *of Chalcis, Chalcidian; of Cumae, Cumaean;* Cumae was originally settled by colonists from Chalcis in Euboea.

Chāōn, -onis, m., a Trojan, brother of Helenus.

Chāonia, -ae, f., a country of northwestern Epirus.

Chāonius, -a, -um, *of Chaonia, Chaonian.*

Chaos, abl. **Chaō**, n., *Chaos*, personified by Virgil as god of the Lower World; he was father of Erebus and Nox, 4, 510.

Charōn, -ontis, m., *Charon*, son of Erebus and Nox, ferryman

of the shades over the river Styx.

Charybdis, **-is**, f., a whirlpool in the Straits of Messina near the coast of Sicily and opposite the rock Scylla.

Chimaera, **-ae**, f., a fabulous fire-breathing monster of Lycia, having the head of a lion, the body of a goat, and the tail of a dragon, 6, 288; also one of the ships of Aeneas, 5, 118.

chlamys, **-ydis** [χλαμύς], f., a large woolen outer garment worn by the Greeks; *cloak*, *mantle*.

chorēa (e short in 6, 644), **-ae** [χορεία], f., *dance*, *circling dance*, *choral dance*.

chorus, **-ī** [χορός], m., *choral dance*, *dance*; *chorus*, *choir*; *band*, *train*, *troop*, *company*.

cieō, **-ēre**, **cīvī**, **citus**, *move*, *stir*, *agitate*, *shake*, *stir up*; *excite*, *kindle*, *rouse*, *stimulate*; *make*, *enact*, *cause*, *produce*; *call*, *call upon*, *invoke*.

cingō, **-ere**, **cīnxī**, **cīnctus**, *surround*, *encircle*, *fly* or *circle around*; *gird*; *envelop*, *overspread*, 5, 13; *wreathe*, *crown*, 5, 71.

cingulum, **-ī** [cingo], n., *girdle*, *belt*.

cinis, **-eris**, m., *ashes*, *embers*; *tomb*, *sepulchre*, 4, 633.

circā, adv., and prep. w. acc., *around*, *about*.

Circē, **-ēs**, f., a famous sorceress, daughter of the Sun; she lived on an island off the western coast of Italy.

circuitus, **-ūs** [circum + eo], m., *circuit*, 3, 413.

circulus, **-ī** [circus], m., *circle*, *circlet*, *chain*, *collar*, *band*.

circum [circus]. 1. adv., *around*, *about*. 2. prep. w. acc., *around*, *about*, *at*, *near*.

circumdō, **-dare**, **-dedī**, **-datus** [circum + do], *put around*, *place* (or *throw*) *around*; w. acc. and abl., *encircle*, *surround*, *enclose*, *encompass*; w. acc. and dat., *twine* or *coil around*.

circumferō, **-ferre**, **-tulī**, **-lātus** [circum + fero], *carry around*, *pass around*, with some holy object, *e.g.* water; *purify*, 6, 229.

circumflectō **-ere**, **-xī**, **-xus** [circum + flecto], *bend* or *turn about* or *around*; with **longōs cursūs**, *make a long detour* or *circuit*, 3, 430.

circumfundō, **-ere**, **-fūdī**, **-fūsus** [circum + fundo], *encompass*, *surround*; pass. used as middle, 2, 383.

circumfūsus, **-a**, **-um** [circumfundo], p.p. as adj., *surrounding*, *encompassing*, *gathered around*.

circumspiciō, **-ere**, **-exī**, **-ectus** [circum + specio], *look around* (or *about*) *upon*, *survey*, *observe*.

circumstō, **-āre**, **-stetī** [circum + sto], *stand around* or *about*, *encompass*, *surround*.

circumtextus, **-a**, **-um** [texo], part., *woven around*.

circumveniō, **-īre**, **-vēnī**, **-ventus** [circum + venio], *come around*, *surround*, *encircle*, *encompass*.

circumvolō [circum + volo], 1, *fly around, hover around* or *over; envelop, cover, enshroud.*

circumvolvō, -ere (no perf.), **-volūtus**, *roll around, revolve;* pass., *to complete*, 3, 284.

circus, -ī, m., *circle, race-course.*

Cisseus (dissyl.), **-eī**, m., a king of Thrace and father of Hecuba, the wife of Priam.

Cithaerōn, -ōnis, m., a mountain in Boeotia sacred to Bacchus.

cithara, -ae [κιθάρα], f., *lute, lyre, harp.*

cito [citus], adv., *quickly, speedily, swiftly, soon.*

citus, -a, -um [cieo], adj., *quick, speedy, swift, rapid.*

cīvīlis, -e [civis], adj., *of* or *belonging to a citizen, civic, civil.*

cīvis, -is, c., *citizen, fellow-citizen, fellow-countryman* or *-countrywoman.*

clādēs, -is, f., *slaughter, carnage; havoc, disaster, calamity; scourge*, 6, 843.

clam [akin to celo], adv., *secretly, stealthily, unawares.*

clāmō, 1, *cry out, call upon.*

clāmor, -ōris, m., *shout, loud cry, outcry; shriek, scream, wail; applause, acclaim; roar, din, noise; protest.*

clangor, -ōris [clango], m., *noise, din, blare; flapping*, 3, 226.

clārēscō, -ere, clāruī [clareo], of light, *grow clear* or *bright;* of sound, *grow loud.*

Clarius, -a, -um, adj., *Clarian, of Claros;* a town in Ionia famous for a temple and oracle of Apollo located there.

clārus, -a, -um, adj., *clear* (used of things seen or heard); *bright, brilliant; loud, shrill, clear-toned; renowned, illustrious, famous, glorious.*

classis, -is, f., *fleet.*

claudō, -ere, clausī, clausus, *shut, close; enclose, shut in; close against, bar against.*

claudus, -a, -um, adj., *lame; crippled, maimed, disabled.*

claustra, -ōrum [claudo], n., *fastenings, bolts, bars; barriers; straits, narrows, headlands.*

clāvus, -ī, m., *nail; rudder, tiller, helm.*

cliēns, -entis [for cluens, from cluo], m., *client, dependent.*

clipeus, -ī, m., *shield* (large and round).

Cloanthus, -ī, m., a Trojan, comrade of Aeneas and commander of one of his vessels.

Cluentius, -ī, m., a Roman gentile name.

Cōcȳtus, -ī [κωκυτός, *a shrieking*], m., a river of the Lower World.

coeō, -īre, -īvī or **-iī, -itus** [com- + eo], *go* or *come together; congeal, curdle.*

coepī, -isse, coeptus, *begin, commence.*

coeptum, -ī [coepi], n., *undertaking, enterprise, design.*

coerceō, -ēre, -uī, -itus [com- + arceo], *keep in, confine, restrain, surround.*

coetus, -ūs [coeo], m., *meeting,*

assembly, gathering, company; flock.

Coeus, **-ī**, m., one of the six Titans and father of Latona. The Titans were the sons of Coelus and Terra.

cognātus, **-a**, **-um** [com- + (g)natus], *related by blood, kindred.*

cognōmen, **-inis** [com- + nomen], *family name, surname; name, appellation.*

cognōscō, **-ere**, **-gnōvī**, **-gnitus** [com- + (g)nosco], *ascertain, learn; know; recognize.*

cōgō, **-ere**, **coēgī**, **coāctus** [com- + ago], *drive together, collect, gather, assemble; condense; force, feign*, 2, 196.

cohibeō, **-ēre**, **-uī**, **-itus** [com- + habeo], *restrain, confine.*

cohors, **-tis**, f., *train, company, troop, fleet.*

Collātīnus, **-a**, **-um**, adj., *of Collatia*, a town near Rome; *Collatine.*

colligō, **-ere**, **-lēgī**, **-lēctus** [com- + lego], *bring together, collect, gather, assemble; reef.*

collis, **-is**, m., *hill.*

collum, **-ī**, n., *neck.*

colō, **-ere**, **-uī**, **cultus**, *till, cultivate; inhabit, live in, dwell in; cherish, honor, esteem, worship, regard.*

colōnus, **-ī** [colo], m., *husbandman; colonist.*

color, **-ōris**, m., *color, complexion, hue, tint.*

coluber, **-brī**, m., *snake, serpent.*

columba, **-ae**, f., *dove, pigeon.*

columna, **-ae**, f., *column, pillar.*

coma, **-ae**, f., *hair, locks; foliage, leafy crown*, 2, 629.

comāns, **-antis** [coma], adj., *hairy; crested.*

comes, **-itis** [com- + eo], c., *companion, comrade, attendant; follower, friend; ally.*

comitātus, **-ūs** [comitor], m., *retinue, train, following, suite, escort.*

comitor [comes], 1, *accompany, attend, follow.*

commendō [com- + mando], 1, *intrust, commit, consign, commend.*

commisceō, **-ēre**, **-miscuī**, **-mistus** or **mīxtus** [com- + misceo], *mix together, mingle, blend, unite.*

commissum, **-ī** [committo], n., *offence, fault, crime.*

committō, **-ere**, **-mīsī**, **-missus** [com- + mitto], *join, unite; engage in* (combat); *begin, commence; commit* (a crime or offence).

commoveō, **-ēre**, **-mōvī**, **-mōtus** [com- + moveo], *move, stir; shake; rouse, excite, agitate, disturb; alarm, terrify.*

commūnis, **-e** [com- + munus], adj., *common.*

cōmō, **-ere**, **cōmpsī**, **cōmptus** [com- + emo], *comb, dress, arrange, bind up.*

compāgēs, **-is** [com- + pango], f., *joint, seam; fastening; frame, framework.*

1. **compellō**, 1, *address, speak to, accost; upbraid.*

2. **compellō**, **-ere**, **-pulī**, **-pulsus**

[com- + pello], *drive together, drive; force, compel.*

complector, -ī, -plexus [com- + plecto], *encircle, enfold, embrace, hold.*

compleō, -ēre, -ēvī, -ētus [com- + pleo], *fill up, fill; crowd, throng; complete.*

complexus, -ūs, m., *embrace.*

compōnō, -ere, -posuī, -positus [com- + pono], *put together; build, found; settle, arrange, put* (or *lay*) *to rest, bury; quiet, calm, allay.*

compositō [compono], adv., *according to* (or *by*) *argument* or *compact.*

comprehendō or **comprēndō, -ere, -ndī, -nsus** [com- + prehendo], *seize, grasp; recount, enumerate, describe.*

comprimō, -ere, -pressī, -pressus [com- + premo], *check, quell, repress, restrain, curb, stay.*

concavus, -a, -um [com- + cavus], *hollow.*

concēdō, -ere, -cessī, -cessus [com- + cedo], *depart, withdraw, go* or *come away, grant, permit, allow.*

concha, -ae [κόγχη], f., *conch, shell;* fig., *trumpet.*

concidō, -ere, -cidī [com- + cado], *fall, fall down.*

conciliō [concilium], 1, *procure, win, secure; gain* or *win the favor of.*

concilium, -ī [com- + (root) cal, *call*], *assembly, gathering, company, council.*

concipiō, -ere, -cēpī, -ceptus [com- + capio], *conceive, harbor, become possessed by,* 4, 474; *imagine, apprehend,* 4, 502.

concitus, -a, -um [concieo], adj., *stirred up, aroused, roughened with,* 3, 127.

conclāmō [com- + clamo], 1, *cry out, shout, cry, exclaim.*

conclūdō, -ere, -sī, -sus [com- + cludo], *shut in, inclose, confine; surround, encompass.*

concors, -cordis [com- + cor], adj., *harmonious, friendly, peaceful.*

concrēscō, -ere, -crēvī, -crētus [com- + cresco], *grow together, take on form by hardening;* part., **concrētus, -a, -um,** *ingrown, inherent, ingrained; stiffened, matted, clotted, hardened.*

concurrō, -ere, -currī (**cucurrī**), **-cursus** [com- + curro], *run together* or *rush together* (to a place); *engage, encounter, fight.*

concursus, -ūs [concurro], m., *concourse, throng, crowd, assembly, gathering, multitude.*

concutiō, -ere, -cussī, -cussus [com- + quatio], *shake, shake violently; agitate, alarm, terrify, arouse, excite; overwhelm.*

condēnsus, -a, -um [com- + densus], adj., *crowded together, huddled together, close together.*

condō, -ere, -didī, -ditus [com- + do], *found, establish, build; store* (or *treasure*) *up; hide, conceal; lay to rest, bury, consign* (to the tomb); *restore,* 6, 792.

cōnferō, -ferre, contulī, collātus

[com- + fero], *bring together;* with **gradum**, *walk side by side, accompany*, 6, 488.

cōnfertus, -a, -um [confercio], *crowded together, in dense* or *close array.*

cōnficiō, -ere, -fēcī, -fectus; pass., **conficior** and **confio** [com- + facio], *finish, accomplish, complete, execute; wear out, waste, weaken, exhaust, spend.*

cōnfīdō, -ere, -fīsus sum [com- + fido], semi-dep., *trust in, rely upon, have faith* or *confidence in, trust.*

cōnfīgō, -ere, -fīxī, -fīxus [com- + figo], *transfix, pierce through.*

cōnfiteor, -ērī, -fessus [com- + fateor], *confess, acknowledge, avow.*

cōnflīgō, -ere, -flīxī, flictus [com- + fligo], *dash* or *strike together, contend, struggle, fight.*

cōnfugiō, -ere, -fūgī [com- + fugio], *flee to for help* or *for aid, have recourse to.*

cōnfundō, -ere, -fūdī, -fūsus [com- + fundo], *pour together, mix, mingle, blend; confuse, perplex, disturb; break, violate.*

congemō, -ere, -uī [com- + gemo], *groan* or *sigh deeply* or *loudly.*

congerō, -ere, -gessī, -gestus [com- + gero], *collect, pile* (or *heap*) *up; build, construct.*

congredior, -ī, -gressus [com- + gradior], *go together, meet, engage* (in battle with), *encounter.*

congressus, -ūs [congredior], m., *meeting;* pl., *interview*, 5, 733.

coniciō, -ere, -iēcī, -iectus [com- + iacio], *throw together, throw, cast, hurl;* with **sē**, *hasten, rush, dash.*

cōnifer, -era, -erum [conus + fero], adj., *cone-bearing.*

cōnītor, -ī, -nīxus and **-nīsus** [com- + nitor], *exert one's self, strain every nerve; struggle, strive.*

coniugium, -ī [coniungo], n., *marriage, wedlock, union;* meton., *husband, wife.*

coniungō, -ere, -iūnxī, -iūnctus [com- + iungo], *join, join together, unite, clasp; associate, ally.*

coniūnx, coniugis [coniungo], c., *husband, wife; consort, spouse; bride, betrothed.*

conlābor, -ī, -lāpsus [com- + labor], *fall together, fall; sink down; faint, swoon; fall upon.*

conlūceō, -ēre [com- + luceo], *shine brightly, gleam, glare.*

conlūstrō [com- + lustro], 1, *look at, inspect, survey*

cōnor, 1, *try, endeavor, attempt.*

cōnsanguineus, -a, -um [com- + sanguis], adj., *of the same blood;* subst., *kinsman, relative, brother.*

cōnsanguinitās, -ātis [consanguineus], f., *blood-relationship, kinship.*

cōnscendō, -ere, -scendī, -scēnsus [com- + scando], *ascend, climb, mount; embark upon.*

cōnscius, -a, -um [com- + scio],

Cora, **-ae**, f., a town of the Volsci in Latium.

ōram: 1, adv., *before, before one's eyes, in one's presence, in person, with one's own eyes; face to face, openly;* 2, prep. w. abl., *before, in the presence of, before the eyes of.*

Corinthus, **-ī**, f., a city of Greece, destroyed by Mummius, B.C. [illegible] *in batt*[illegible]

cōnsessus, **-a**, **-um** [cornu], adj., *assembly*[illegible] 6, 894.

cōnsīdō, [illegible] **-a**, **-um** [cornum], [com- + sid[illegible] *nel wood, of the cor-*
perch; sink [illegible] [cornu + pes],
up one's abode[illegible] *hoofed, horn-*

cōnsilium, **-ī** [cf. [illegible] *ntler* [illegible]
counsel, advice; p[illegible]
design.

cōnsistō, **-ere**, **-stitī**, **-stitus** [com- + sisto], *stand still, stand; halt, pause, stop; take one's stand; remain, settle; rest, be at rest.*

cōnsonō, **-āre**, **-uī** [com- + sono], *resound, reëcho.*

cōnspectus, **-ūs** [conspicio], m., *sight, view, presence;* **conspectū in mediō**, *in the midst of the gazing throng*, 2, 67.

cōnspiciō, **-ere**, **-spexī**, **-spectus** [com- + specio], *look at, see, behold, spy, descry, catch sight of; find, discover*, 6, 508.

cōnsternō, **-ere**, **-strāvī**, **-strātus** [com- + sterno], *strew over, cover, strew, bestrew.*

cōnstituō, **-ere**, **-uī**, **-ūtus** [com- + statuo], *place, set, station;* etc., *hasten on* or *along; dash* (or *speed*) *over* or *along.*

corrumpō, **-ere**, **-rūpī**, **-ruptus** [com- + rumpo], *break to pieces; damage, injure; taint, infect.*

cortex, **-icis**, m., *bark.*

cortīna, **-ae**, f., *caldron, kettle; tripod of Apollo* (on which the priestess sat); fig., *oracle.*

Cōrus, **-ī** [or **Caurus**], m., *the northwest wind.*

coruscō, **-āre**, *move rapidly; wave, shake, brandish, swing.*

coruscus, **-a**, **-um** [corusco], adj., *waving, swaying; flashing, gleaming, glittering.*

Corybantius, **-a**, **-um**, adj., *of the Corybantes*, priests of Cyb[illegible]
[illegible] **-um**
[illegible] **cus** [com- + temno], *despise, defy.*

contendō, **-ere**, **-tendī**, **-tentus** [com- + tendo], *stretch, strain; endeavor, strive; hasten; aim, direct, shoot; contend;* with **cursum**, *hold* or *steer one's course.*

contentus, **-a**, **-um** [contineo], part. as adj., *contented, satisfied.*

conterreō, **-ēre**, **-uī**, **-itus** [com- + terreo], *frighten greatly, terrify.*

contexō, **-ere**, **-texuī**, **-textus** [com- + texo], *weave together, construct, frame, build.*

conticēscō, **-ere**, **-ticuī** [com- + taceo], *become still* or *silent, cease speaking; be still* or *silent.*

contineō, **-ēre**, **-tinuī**, **-tentus** [com- + teneo], *hold together;*

[com- + fero], *bring together;* with **gradum**, *walk side by side, accompany*, 6, 488.

cōnfertus, -a, -um [confercio], *crowded together, in dense* or *close array.*

cōnficiō, -ere, -fēcī, -fectus; pass., **conficior** and **confio** [com- + facio], *finish, accomplish, complete, execute; wear out, waste, weaken, exhaust, spend.*

cōnfīdō, -ere, -fīsus sum [com- + fido], semi-dep., *trust in, rely upon, have faith* or *confidence in, trust.*

cōnfīgō, -ere, -fīxī, -fīxus [com- + figo], *transfix, pierce through.*

confiteor, -ērī, -fessus [com- + *oppose*], *go against; plead; in reply to.*

contrahō, -ere, -trāxī, -trāctus [com- + traho], *draw* or *bring together, collect, gather, assemble, muster.*

contrārius, -a, -um [contra], adj., *opposite; opposed, opposing, contrary; unfavorable, adverse, hostile.*

contremīscō, -ere, -tremuī [com- + tremo], *shake, quake, tremble.*

contundō, -ere, -tudī, -tūsus or **-tūnsus** [com- + tundo], *bruise; crush, subdue, conquer, overpower.*

contus, -ī, m., *pole, pike.*

cōnūbium (sometimes trisyll.), **-ī** [com- + nubo], n., *wedlock, marriage, nuptials; marriage tie.*

cōnus, -ī, m., *cone; peak* (of a helmet).

congressus, -ūs [congredior], m., *meeting;* pl., *interview*, 5, 733.

coniciō, -ere, -iēcī, -iectus [com- + iacio], *throw together, throw, cast, hurl;* with **sē**, *hasten, rush, dash.*

cōnifer, -era, -erum [conus + fero], adj., *cone-bearing.*

cōnītor, -ī, -nixus and **-nisus** [com- + nitor], *exert one's self, strain every nerve; strive.*

coniugium, -ī [coni- *together, marriage, wedlock,* -enio], m., ton., *husband, wif, gathering,*

coniungō, -ere, [com- + iungo **-vertī, -versus** *gether, unite*], *turn around, ally. e; direct, bring to* **-ūnx**, *cage.*

convexus, -a, -um [conveho], adj., *convex, hollow, concave;* subst., **convexum, -ī**, n., often pl., *hollow, cavity, recess; arch, vault; slope; Upper World.*

convīvium, -ī [com- + vivo], *banquet, feast.*

convolsus, see **convellō**.

convolvō, -ere, -volvī, -volūtus [com- + volvo], *roll up, coil.*

coorior, -īrī, -ortus [com- + orior], *arise, break forth, break out, spring up.*

cōpia, -ae [com- + ops], f., *abundance, plenty; forces, troops, numbers* (usually pl.); *ability, power, means; opportunity, permission, leave.*

cor, cordis, n., *heart; soul; feeling, emotion;* **cordī esse alicuī**, *be dear to somebody, please.*

Cora, **-ae**, f., a town of the Volsci in Latium.

cōram: 1, adv., *before, before one's eyes, in one's presence, in person, with one's own eyes; face to face, openly;* 2, prep. w. abl., *before, in the presence of, before the eyes of.*

Corinthus, **-ī**, f., a city of Greece, destroyed by Mummius, B.C. 146.

1. **corneus**, **-a**, **-um** [cornu], adj., *of horn*, 6, 894.

2. **corneus**, **-a**, **-um** [cornum], adj., *of cornel wood, of the cornel tree.*

cornipēs, **-edis** [cornu + pes], adj., *horn-footed, hoofed, horn-hoofed.*

cornū, **-ūs**, n., *horn, antler; end, tip* (used by synecdoche for sail-yards).

cornum, **-ī**, n., *cornel cherry.*

Coroebus, **-ī**, m., a Phrygian ally of the Trojans; he was a son of Mygdon and lover of Cassandra.

corōna, **-ae** [κορώνη], f., *crown, diadem, wreath, garland, chaplet.*

corōnō [corona], 1, *crown, wreathe.*

corporeus, **-a**, **-um** [corpus], adj., *of the body, bodily, corporeal, carnal.*

corpus, **-oris**, n., *body; form, figure, frame, framework; size, bulk; corpse, carcass; person; mass*, 6, 727.

corripiō, **-ere**, **-ripuī**, **-reptus** [com- + rapio], *snatch, snatch up* or *away, seize, catch, grasp; rouse;* with **viam**, **spatium**, etc., *hasten on* or *along; dash* (or *speed*) *over* or *along.*

corrumpō, **-ere**, **-rūpī**, **-ruptus** [com- + rumpo], *break to pieces; damage, injure; taint, infect.*

cortex, **-icis**, m., *bark.*

cortīna, **-ae**, f., *caldron, kettle; tripod of Apollo* (on which the priestess sat); fig., *oracle.*

Cōrus, **-ī** [or **Caurus**], m., *the northwest wind.*

coruscō, **-āre**, *move rapidly; wave, shake, brandish, swing.*

coruscus, **-a**, **-um** [corusco], adj., *waving, swaying; flashing, gleaming, glittering.*

Corybantius, **-a**, **-um**, adj., *of the Corybantes*, priests of Cybele; *Corybantian.*

Corynaeus, **-ī**, m., a companion of Aeneas.

Corythus, **-ī**, m., an ancient town of Etruria, now Cortona.

Cossus, **-ī**, m., *A. Cornelius Cossus*, consul B.C. 428, who won the *spolia opima* by slaying the king of Veii.

costa, **-ae**, f., *rib, side.*

cothurnus, **-ī** [κόθορνος], m., *cothurnus, hunting-boot, buskin;* a Grecian hunting-boot reaching halfway to the knee.

crassus, **-a**, **-um**, adj., *thick, clotted.*

crastinus, **-a**, **-um** [cras, *to-morrow*], *of to-morrow, to-morrow's.*

crātēr, **-ēris** [κρατήρ], m. (acc. sing. **-ēra**; acc. pl. **-ēras**), *mixing-bowl, bowl, jar.*

creātrīx, **-īcis** [creo], f., *mother.*

crēber, -bra, -brum, adj., *frequent, repeated, incessant, numerous, constant; abounding in, teeming with; fresh.*

crēbrēscō, -ere, crēbuī [creber], *become frequent;* (of the wind), *increase in strength, freshen.*

crēdō, -ere, -didī, -ditus, *intrust, trust, confide in; believe, suppose, think;* with **sē**, *risk*, 5, 383.

cremō, 1, *burn, consume.*

crepitō, -āre [crepo], *rattle, crackle; murmur, rustle; crack.*

crepō, -āre, -uī, -itus, *rattle, crash; break with a crash*, 5, 206.

Crēs, -ētis, m., *a Cretan.*

Crēsius, -a, -um [Cres], adj., *of Crete, Cretan.*

Crēssa, -ae [Cres], f., *a Cretan woman.*

Crēta, -ae, f., *Crete.*

Crētaeus, -a, -um (Creta), adj., *of Crete, Cretan.*

crētus, -a, -um [cresco (creo)], part. as adj., *born, sprung, descended.*

Creūsa, -ae, f., wife of Aeneas, and daughter of Priam.

crīmen, -inis, n., *accusation, charge, arraignment; crime, guilt, sin, offence.*

crīnis, -is, m., *hair;* pl., *locks; train* (or *trail*) *of light.*

Crīnīsus, -ī, m., a river of southwestern Sicily; the river god.

crīnītus, -a, -um [crinis], adj., *long-haired.*

crispō, -āre, no perf., **-ātus**, *curl; wave, brandish.*

crista, -ae, f., *crest, plume.*

cristātus, -a, -um [crista], adj., *crested, plumed.*

croceus, -a, -um [crocus, *saffron*], adj., *saffron, saffron-hued* (or *-colored*), *yellow.*

crūdēlis, -e [crudus], adj., *cruel; fierce, harsh, hard-hearted; merciless, pitiless, ruthless, relentless; deadly, bitter, unfeeling, unnatural.*

crūdēliter [crudelis], adv., *cruelly, barbarously, fiercely*, etc.

crūdus, -a, -um [cruor], adj., *bloody, raw, of rawhide; strong, vigorous, lusty, sturdy.*

cruentus, -a, -um [cruor], adj., *bloody, blood-stained; bloodthirsty, cruel, murderous.*

cruor, -ōris, m., *blood, gore.*

cubīle, -is [cubo, *lie down*], n., *couch, bed.*

cubitum, -ī [cubo], n., *elbow.*

culmen, -inis, n., *top, summit; roof; height, pinnacle*, 2, 290.

culpa, -ae, f., *fault, crime, offence, weakness, error.*

culpātus, -a, -um [culpo], part. as adj., *blamed, blameworthy, guilty.*

culter, -trī [colo], m., *knife.*

cultrīx, -īcis [colo], f., *inhabitant, protectress.*

cultus, -ūs [colo], m., *cultivation; dress, appearance, guise, plight*, 3, 591; *habits, mode of life, life.*

1. **cum**, prep. w. abl., *with.*

2. **cum**, conj., *when, while; although, though; since.*

Cūmae, -ārum, f., an ancient town on the coast of Campania.

Cūmaeus, -a, -um [Cumae], *Cumaean, of Cumae.*

cumba, -ae [κύμβη], f., *boat, skiff.*

cumulō [cumulus], 1, *heap up, heap; load, fill, load down; increase, augment.*

cumulus, -ī, m., *heap, pile, mass.*

cūnābula, -ōrum [cunae, *cradle*]. n., *cradle, birthplace; first* or *earliest abode.*

cūnctor, 1, *delay; linger, wait; hesitate, be unwilling* or *reluctant.*

cūnctus, -a, -um [coniunctus], adj., *all* (taken together), *the whole, entire.*

cuneus, -ī, m., *wedge; seats* of a theatre, in which the sittings are arranged in wedge-shaped sections; *assembly.*

1. **cupīdō, -inis** [cupio], f., *ardent desire, longing, eagerness, passion.*

2. **Cupīdō, -inis,** m., *Cupid, Amor* or *Love;* son of Venus and god of love.

cupiō, -ere, -īvī or **-iī, -ītus,** *desire, wish, long, long for.*

cupressus, -ī [κυπάρισσος], f., *cypress.*

cūr, adv., *why? wherefore? for what reason?*

cūra, -ae, f., *care; anxiety, solicitude, concern; sorrow, trouble, distress, grief, anguish; business, duty, office; regard, affection, love, pangs of love; object of care* or *love, loved one.*

Curēs, -ium, c., town of the Sabines east of Rome.

Cūrētēs, -um, m., the earliest inhabitants of Crete; *Cretans.*

cūrō [cura], 1, *care for, regard, heed, pay attention to; take care* to do anything, *care to; care for, refresh.*

currō, -ere, cucurrī, cursus, *run, move swiftly; flow; hasten, sail, glide, skim over; speed, dart, shoot.*

currus, -ūs [curro], m., *chariot, car.*

cursus, -ūs [curro], m., *running; race, chase, flight, course; voyage, journey, course, road, route; speed, haste; evolution, charge.*

curvō [curvus], 1, *bend, curve, arch, hollow out; swell* (of the sea).

curvus, -a, -um, adj., *curved, curving, winding.*

cuspis, -idis, f., *point, spearpoint, spear, lance, javelin.*

custōdia, -ae [custos], f., *a watching* or *guarding;* fig., the person who watches, *watch, guard, sentinel.*

custōs, -ōdis, c., *guard, watch, watchman, guardian; keeper, defender, protector.*

Cybelē, -ēs (also **Cybela, -ae**), f. 1. A Phrygian goddess, the Magna Mater of the Romans; she was daughter of Coelus and Terra, wife of Saturn, and mother of the gods. 2. A mountain in Phrygia sacred to Cybele.

Cyclades, -um [Κυκλάδες, cf. κύκλος, *circle*], islands "encircling" Delos in the Aegean Sea.

Cyclōpius, -a, -um [Cyclops], adj., *of the Cyclops, Cyclopean.*

Cyclōps, -ōpis [Κύκλωψ, *round-eyed*], *a Cyclops.* The Cyclopes were fierce giants having but one eye, which was in the middle of the forehead.

cycnus, -ī [κύκνος], m., *swan.*

Cyllēnius, -a, -um, adj., *of Cyllene*, a mountain in eastern Arcadia, the birthplace of Mercury; subst., **Cyllēnius, -ī**, m., *Mercury.*

cymba, see **cumba.**

cymbium, -ī [cymba], n., *cup, bowl;* this was small and boat-shaped.

Cȳmodocē, -ēs, f., a Nereid (daughter of Nereus), a sea-nymph.

Cȳmothoē, -ēs, f., a Nereid, sister of Cymodoce.

Cynthus, -ī, m., a mountain of Delos, the birthplace of Apollo and Diana.

cyparissus, -ī [cf. cupressus], f., *cypress;* a poetic form taken from the Greek.

Cyprus, -ī, f., a large island in the eastern Mediterranean.

Cythēra, -ōrum [Κύθηρα], n., an island in the Aegean Sea northwest of Crete and sacred to Venus; near this she was said to have been born from the foam of the sea.

Cytherēus, -a, -um [Cythera], adj., *of Cythera, Cytherean;* subst., **Cytherēa, -ae**, f., *goddess of Cythera, Venus.*

D

Daedalus, -ī [Δαίδαλος, *skilful*], m., a mythical Athenian of great mechanical skill and inventive genius. For a time he dwelt at the court of King Minos of Crete and built the Labyrinth for him. Afterward, having helped Theseus to solve the mystery of the Labyrinth, he was imprisoned by Minos. By means of artificial wings which he invented he and his son Icarus escaped; the latter was drowned in the Icarian Sea, but Daedalus landed at Cumae.

damnō [damnum, *loss*], *condemn, sentence; devote, doom, consign.*

Danaus, -a, -um, adj., *of Danaus, Danaan; Greek, Grecian;* Danaus was an ancient king of Argos; subst., **Danaī, -ōrum**, *the Danaans, the Greeks.*

daps, dapis, f., *a sacrificial feast; feast, banquet* (especially a rich, sumptuous, or dainty one), *food, meat, viands.*

Dardania, -ae, f., poetic name for Troy.

Dardanidēs, -ae, m., *male descendant of Dardanus, Trojan.*

Dardanis, -idis, f., *female descendant of Dardanus.*

Dardanius, -a, -um [Dardanus], adj., *of Dardanus, descendant of Dardanus, Dardanian, Trojan.*

Dardanus, -ī, m., son of Jupiter and Electra, son-in-law of Teu-

cer, founder of the royal house of Troy.

Dardanus, -a, -um, adj., *of Dardanus, Dardanian, Trojan.*

Darēs, -ētis, m., acc. **Darēta**, a Trojan boxer.

dator, -ōris [do], m., *giver.*

dē, prep. w. abl., *from, away from, down from, out of;* with expressions of material, *from, of, out of;* fig., *of, in regard to, about, concerning; in accordance with, according to.*

dea, -ae, f., *goddess.*

dēbellō [de + bello], 1, *subdue, vanquish, quell, crush, conquer.*

dēbeō, -ēre, -uī, -itus [de + habeo], *owe;* pass., *be due, be destined.*

dēbilis, -e, adj., *weak, maimed, powerless, disabled, crippled.*

dēcēdō, -ere, -cessī, -cessus [de + cedo], *withdraw, depart, retire.*

decem, indecl. num. adj., *ten.*

dēcernō, -ere, -crēvī, -crētus [de + cerno], *decide, resolve, determine.*

dēcerpō, -ere, -psī, -ptus [de + carpo], *pluck off, pluck.*

decet, -ēre, -uit, *it is fitting, proper*, or *suitable.*

dēcidō, -ere, -cidī [de + cado], *fall down, fall.*

dēcipiō, -ere, -cēpī, -ceptus [de + capio], *deceive, beguile, betray.*

Decius, -ī, m., a Roman gentile name; especially P. Decius Mus, father and son, who devoted themselves to death for their country, one in battle with the Latins at Veseris, B.C. 340, the other in battle with Gauls and Samnites at Sentinum, B.C. 295.

dēclārō [de + claro], 1, *make plain, proclaim, announce, pronounce, declare.*

dēclīnō [de + clino], 1, *bend down, lower, close* (of the eyes or eyelids).

decor, -ōris [decet], m., *beauty, grace, comeliness.*

decorō [decus], 1, *decorate, adorn, deck.*

decōrus, -a, -um [decor], adj., *comely, beautiful; becoming, fitting, seemly; decorated, adorned.*

dēcurrō, -ere, -currī (-cucurrī) -cursus [de + curro], *run down, hasten down; speed, sail, sail over.*

decus, -oris [decet], n., *beauty, grace, comeliness; honor, glory, pride; ornament, adornment, decoration.*

dēdignor [de + dignor], 1, *deem unworthy, disdain, scorn, reject, refuse.*

dēdūcō, -ere, -dūxī, -ductus [de + duco], *lead, bring, draw, drag down* or *away, launch; lead, conduct.*

dēfendō, -ere, -fendī, -fēnsus [de + fendo], *ward off, avert; defend, guard, protect.*

dēfēnsor, -ōris [defendo], m., *defender, protector.*

dēferō, -ferre, -tulī, -lātus [de + fero], *bear, carry, convey;*

conduct, lead; report, announce, bring word or *information.*

dēfessus, -a, -um [defetiscor, *become wearied*], adj., *wearied, fatigued, exhausted; tired out, worn out; weary, spent.*

dēficiō, -ere, -fēcī, -fectus [de + facio], *fail, be wanting; faint, sink, be exhausted; desert, leave, forsake.*

dēfīgō, -ere, -fīxī, -fīxus [de + figo], *fasten down; fix, fasten; cast down*, 6, 156.

dēfleō, -ēre, -ēvī, -ētus [de + fleo], *weep for, mourn for, bewail, lament.*

dēfluō, -ere, -xī, -xus [de + fluo], *flow down, float down; fall, drop, slide; fall down.*

dēfungor, -ī, -fūnctus [de + fungor], *finish, complete, have done with.*

dēgener, -eris [de + genus], adj., *degenerate, ignoble, base.*

dēgō, -ere, dēgī [de + ago], *pass, spend.*

dehinc [de + hinc], adv., *from this time* or *place; hence, henceforth; then, next, hereupon.*

dehiscō, -ere, -hīvī [de + hisco], *yawn, gape, open.*

dēiciō, -ere, -iēcī, -iectus [de + iacio], *throw down, cast down, hurl down; drive down, drive out, dislodge; bring down, kill*, 5, 542; *deprive of; cast in*, 5, 490.

deinde (dissyll.), adv., *from this time, from that time, hereafter, thereafter, then, thereupon, next, afterwards.*

Dēiopēa, -ae, f., a nymph in Juno's train.

Dēiphobē, -ēs, f., the Cumaean Sibyl, daughter of Glaucus and priestess of Apollo and Diana.

Dēiphobus, -ī, m., a son of Priam and, after the death of Paris, husband of Helen; at the capture of Troy Helen betrayed him to the Greeks.

dēlābor, -ī, -lāpsus [de + labor], *glide down, fall down, swoop down; fall, sink, descend.*

dēligō, -ere, -lēgī, -lēctus [de + lego], *pick out, choose, select.*

dēlitēscō, -ere, -lituī [de + latesco], *hide away, hide, lie hid, lurk.*

Dēlius, -a, -um [Delos], adj., *of Delos, Delian, of Apollo,* who was born at Delos.

Dēlos, -ī [Δῆλος], f., one of the group of islands called Cyclades in the Aegean Sea, famous as the birthplace of Apollo and Diana; this island alone had consented to shelter their mother Latona and had till then been a floating island. In recognition of its hospitality Jupiter anchored it with chains of adamant.

delphīn, -īnis [δελφίν], m., *dolphin.*

dēlūbrum, -ī [deluo], n., *sanctuary, shrine, temple.*

dēlūdō, -ere, -sī, -sus [de + ludo], *mock, deceive, delude, cheat.*

dēmēns, -entis [de + mens], adj.,

mad, insane; frantic, wild; foolish, reckless, infatuated.

dēmentia, -ae [demens], f., *madness, insanity, frenzy; folly, infatuation.*

dēmittō, -ere, -mīsī, -missus [de + mitto], *send down, let fall* (or *flow*), *shed* (tears); *receive, admit*, 4, 428; w. **nāvīs**, *bring to port, anchor;* **dēmissus, -a, -um**, p.p. as adj., *hanging down, let down, lowered; downcast, drooping, subdued, low; derived from, descended.*

dēmō, -ere, dēmpsī, dēmptus [de + emo], *take away, remove, dispel.*

Dēmoleos, -ī, m., a Greek slain by Aeneas.

dēmoror [de + moror], 1, *delay, detain;* poet., *linger out, prolong*, 2, 648.

dēmum, adv., *at last, at length, finally, not till then, only then.*

dēnī, -ae, -a [decem], adj., *ten each, ten at a time; ten.*

dēnique, adv., *at last, finally, at length.*

dēns, dentis, m., *tooth; fluke* (of an anchor).

dēnsus, -a, -um, adj., *thick, dense, close, crowded, compact; frequent, repeated, constant, incessant.*

dēnūntiō [de + nuntio], 1, *announce, declare, foretell; threaten*, 3, 366.

dēpāscō, -ere, -pāvī, -pāstus (also dep.) [de + pasco], *feed upon, devour, consume; taste.*

dēpellō, -ere, -pulī, -pulsus [de + pello], *drive away, ward off.*

dēpendeō, -ēre [de + pendeo], *hang down from, hang down, hang.*

dēpōnō, -ere, -posuī, -positus [de + pono], *lay down; lay aside, banish, allay*, 2, 76; *set apart.*

dēprēnsus, -a, -um, p.p. of **dēprehendō (prēndō)**, *overtaken, caught, seized, surprised.*

dēprōmō, -ere, -prōmpsī, -prōmptus [de + promo], *draw out, draw forth, take out.*

dērigēscō, -ere, -riguī [de + rigesco (rigeo)], *become stiff, rigid* or *fixed; swoon; curdle, congeal.*

dērigō, -ere, -rēxī, -rēctus [de + rego], *straighten, aim, direct.*

dēripiō, -ere, -ripuī, -reptus [de + rapio], *tear off, strip off, tear away; pull* (or *drag*) *down in haste* (i.e. *launch*), 4, 593.

dēsaeviō, -īre, -iī [de + saevio], *rage fiercely* or *furiously, vent one's rage.*

dēscendō, -ere, -scendī, -scēnsus [de + scando], *go down, come down, descend; make a way into, sink into, penetrate; stoop to, resort to.*

dēscēnsus, -ūs [descendo], m., *descent.*

dēscrībō, -ere, -scrīpsī, -scrīptus [de + scribo], *mark off, map out, trace; write down, write.*

dēserō, -ere, -seruī, -sertus [de + sero], *forsake, leave behind, leave, abandon, desert.*

dēsertus, -a, -um [desero], p.p. as adj., *forsaken, left behind, abandoned, deserted; uninhabited, desolate, lonely, unfrequented;* neut., plu., *solitudes, desert, wilderness.*

dēsīdō, -ere, -sēdī [de + sido], *sink down, sink.*

dēsignō [de + signo], 1, *mark off, mark out.*

dēsinō, -ere, -sīvī or **-siī, -situs** [de + sino], *leave off, cease, forbear.*

dēsistō, -ere, -stitī, -stitūrus [de + sisto], *leave off, cease, desist, abandon.*

dēspectō [de + specto], 1, *look down upon.*

dēspiciō, -ere, -spexī, -spectus [de + specio], *look down upon; despise, reject, scorn.*

dēstinō, 1, *place* or *set apart; destine, doom.*

dēstruō, -ere, -strūxī, -strūctus [de + struo], *pull* or *tear down, demolish, destroy.*

dēsuētus, -a, -um (trisyll.) [desuesco], p.p. as adj., *unaccustomed, unused; dormant.*

dēsum, -esse, -fuī [de + sum], *be wanting, absent,* or *missing.*

dēsuper [de + super], adv., *from above, above.*

dētineō, -ēre, -tinuī, -tentus [de + teneo], *keep back, detain, hold.*

dētorqueō, -ēre, -torsī, -tortus [de + torqueo], *turn from* or *away, turn aside* or *back, turn.*

dētrahō, -ere, -trāxī, -trāctus [de + traho], *draw off* or *away from; take off* or *from.*

dētrūdō, -ere, -trūsī, -trūsus [de + trudo], *thrust down* or *off, push down* or *off.*

dēturbō, 1, *hurl down* or *off, drive away* or *out, dislodge.*

deus, -ī, m., *god, deity.*

dēveniō, -īre, -vēnī, -ventus [de + venio], *come down; come to, arrive at, reach.*

dēvolō [de + volo], 1, *fly down.*

dēvolvō, -ere, -volvī, -volūtus [de + volvo], *roll down, hurl down.*

dēvoveō, -ēre, -vōvī, -vōtus [de + voveo], *devote, doom* (as a victim for sacrifice).

dexter, -tra, -trum, adj., *right, to* or *on the right; propitious, favorable;* subst., **dextra (tera), -ae** (sc. *manus*), f., *right hand;* fig., *pledge, faith.*

Diāna, -ae, f., daughter of Jupiter and Latona, sister of Apollo; goddess of hunting and of the moon; identified also with Hecate, goddess of the Lower World.

(**diciō**), **-ōnis** (nom. sing. not in use) [dico], f., *dominion, power, sway, rule.*

1. **dicō**, 1, *devote, dedicate, consecrate, set apart, assign.*

2. **dīcō, -ere, dīxī, dictus**, *speak, say; tell, relate, speak of; sing, celebrate* (as a poet); *name, call; foretell, predict.*

Dictaeus, -a, -um, adj., *of Dicte* (a mountain in Crete), *Dictaean; of Crete, Cretan.*

dictum, -ī [dico], *saying, speech, word, command.*

Dīdō, -ūs or **-ōnis**, f., called also

Elissa, daughter of Belus, king of Tyre, wife of Sychaeus, founder and queen of Carthage.

dīdūcō, -ere, -dūxī, -ductus [dis + duco], *draw apart, lead in different directions; divide, separate; distract.*

Didymāōn, -onis, m., a famous workman in metals.

diēs, diēī (**diī**, 1, 636), m. and f. in sing., m. in plu., *day, light of day; appointed time, time* (in general); *period of time, an age.*

differō, differre, distulī, dilātus [dis + fero], *put off, defer, delay, postpone.*

difficilis, -e [dis + facilis], adj., *not easy, difficult; hard, painful; dangerous*, 5, 865.

diffīdō, -ere, -fīsus [dis + fido], *distrust, lose faith* or *confidence in.*

diffugiō, -ere, -fūgī [dis + fugio], *flee apart* or *in different directions, scatter, disperse, flee.*

diffundō, -ere, -fūdī, -fūsus [dis + fundo], *pour in different directions, pour out; spread abroad, spread, scatter, diffuse.*

dīgerō, -ere, -gessī, -gestus [dis + gero], *separate, arrange, set in order, put in order; explain, interpret.*

digitus, -ī, m., *finger, toe.*

dignor [dignus], 1, *consider, count* (or *deem*) *worthy; deign.*

dignus, -a, -um, adj., *worthy, suitable, fitting, proper; due, deserved.*

dīgredior, -gredī, -gressus [dis + gradior], *go away, depart.*

dīgressus, -ūs [digredior], m. *going away, departure.*

dīlābor, -ī, -lāpsus [dis + labor], *glide away, slip away, depart, disappear, vanish.*

dīligō, -ere, -lēxī, -lēctus [dis + lego], *pick out, choose; esteem, love, hold dear.*

dīmittō, -ere, -mīsī, -missus [dis + mitto], *send in different* (or *all*) *directions; send away, send forth, despatch; dismiss; let go.*

dīmoveō, -ēre, -mōvī, -mōtus [dis + moveo], *move apart, asunder*, or *away, part, cleave; disperse, dispel, dissipate, drive away.*

dīnumerō [dis + numero], 1, *count, count over, compute, reckon.*

Diomēdēs, -is, m., son of Tydeus (king of Aetolia), one of the most valiant of the Greeks before Troy. Among his exploits were the wounding of Venus and Aeneas and the capture of the horses of Rhesus. After the war he went to Italy and founded Arpi.

Diōnaeus, -a, -um, adj., *of Dione*, the mother of Venus, *Dionean.*

Diōrēs, -is, m., a comrade of Aeneas and kinsman of Priam.

Dīrae, -ārum [dirus], f., *the Furies.*

dīrigō [dis + rego], see **dērigō**.

dirimō, -ere, -ēmī, -ēmptus [dis + emo], *take apart; break off, interrupt, put an end to, end.*

dīripiō, -ere, -ripuī, -reptus [dis + rapio], *tear asunder, pull*

apart or *to pieces; snatch away, plunder; ravage, pillage, lay waste.*

dīrus, -a, -um, adj., *dreadful, fearful, awful, dire, grim, wild, monstrous, fell; accursed, horrible, frightful, terrible, fierce; ominous, ill-omened, portentous, fateful.*

1. **Dīs, Dītis**, m., *Dis*, Pluto, god of the Lower World.
2. **dīs, dītis**, adj., see **dīves**.

discēdō, -ere, -cessī, -cessus [dis + cedo], *go apart* or *away, retire, depart, withdraw.*

discernō, -ere, -crēvī, -crētus [dis + cerno], *distinguish* one thing from another; *separate; mark off, work, embroider.*

discessus, -ūs [discedo], m., *going away, departure.*

discō, -ere, didicī, *learn, learn how, become acquainted with.*

discolor, -ōris [dis + color], adj., *of different color* or *hue.*

discordia, -ae [discors], f., *discord, strife, dissension;* person., *the goddess of discord.*

discors, -cordis [dis + cor], adj., *discordant, different, unlike.*

discrīmen, -inis [discerno], n., *that which separates, distance, interval; note* (of the musical scale), 6, 646; *discrimination, distinction, difference; crisis, turning point; danger, peril.*

discumbō, -ere, -cubuī, -cubitus [dis + cumbo], *recline.*

discurrō, -ere, -cucurrī and **-currī, -cursus** [dis + curro], *run in different directions* or *apart, ride apart, gallop apart, separate.*

disiciō, -ere, -iēcī, -iectus [dis + iacio], *scatter, disperse; throw down, overthrow, shatter, demolish.*

disiungō, -ere, -iūnxī, -iūnctus [dis + iungo], *separate, remove, keep apart, keep away from.*

dispellō, -ere, -pulī, -pulsus [dis + pello], *drive apart, disperse, scatter, dispel, dissipate.*

dispendium, -ī [dispendo], n., *expense, cost; loss*, 3, 453.

dispergō, -ere, -sī, -sus [dis + spargo], *scatter, disperse.*

dispiciō, -ere, -spexī, -spectus [dis + specio], *see clearly* or *distinctly, descry, discern, perceive, see.*

dispōnō, -ere, -posuī, -positus [dis + pono], *put in order, arrange, distribute.*

dissiliō, -īre, -uī [dis + salio], *leap* (or *spring*) *apart* or *asunder; be burst* (or *rent*) *asunder* or *apart.*

dissimulō [dis + simulo], 1, *dissemble, repress* (or *conceal*) *one's feelings* or *emotions; disguise, hide, conceal, keep secret.*

distendō, -ere, -tendī, -tentus [dis + tendo], *stretch out* or *apart; distend, fill.*

distō, -āre [dis + sto], *stand apart, be distant.*

distringō, -ere, -strīnxī, -strīctus, *stretch out.*

dītissimus, -a -um, adj., see **dīves**.

diū, adv., *for a long time, long.*

dīvellō, -ere, -vellī, -vulsus (**-volsus**) [dis + vello], *rend asunder, tear asunder* or *in pieces; tear away, separate, remove.*

dīverberō [dis + verbero], 1, *strike* (or *cut*) *asunder, cleave, divide.*

dīversus, -a, -um [diverto], adj., *turned in opposite* or *different directions, different, diverse, various, unlike; remote, distant.*

dīves, dīvitis and **dīs, dītis**, adj., *rich, wealthy, rich in, abounding in; precious*, 6, 195.

dīvidō, -ere, -vīsī, -vīsus, *divide, separate, part; distribute, apportion, share; direct, turn*, 4, 285.

dīvīnus, -a -um [dīvus], adj., *divine, heavenly; sacred, holy; inspired, prophetic.*

dīvitiae, -ārum [dives], f., *riches, wealth.*

dīvus (or **dīus**), **-a, -um**, adj., *divine;* subst., **dīvus, -ī**, m., and **dīva, -ae**, f., *god, goddess, deity.*

dō, dare, dedī, datus, *give, bestow, present, furnish, supply, yield, offer; vouchsafe, grant, permit, allow; make, cause, produce; put, place; give forth, utter;* with **vēla** or **lintea**, *spread sail, set sail, make sail, sail.*

doceō, -ēre, -cuī, -ctus, *teach, inform, show, explain, point out, tell.*

doctus, -a, -um [doceo], p.p. as adj., *wise, learned, experienced.*

Dōdōnaeus, -a, -um, adj., *Dodonaean, of Dodona*, a town in Epirus famed for its oak grove and oracle which were sacred to Jupiter.

doleō, -ēre, -uī, -itus, *grieve, sorrow, mourn, suffer pain.*

Dolopes, -um, m., a people of Thessaly who fought against Troy under Pyrrhus.

dolor, -ōris [doleo], m., *grief, sorrow; pain, anguish, suffering, pang, distress; indignation, anger;* fig., *affront.*

dolus, -ī, m., *device, artifice; craft, stratagem, trick; wile, deceit, fraud, guile, treachery; wily plot, secret* (or *hidden*) *misdeed*; fig., *maze*, 5, 590.

domina, -ae [feminine of dominus], f., *mistress, queen.*

dominor [dominus], 1, *rule, reign, be supreme, be lord* or *master.*

dominus, -ī [domus], m., *master, lord, ruler, tyrant.*

domitor, -ōris [domo], m., *tamer, ruler, subduer.*

domō, -āre, -uī, -itus, *tame, subdue, rule, vanquish, conquer.*

domus, -ūs and **-ī**, f., *house, home, abode, habitation;* fig., *household, family, line, race, house.*

dōnec, conj., *as long as, while; until, till.*

dōnō [donum], 1, *give, present, reward, bestow.*

dōnum, -ī [do], n., *gift, present; offering, sacrifice; reward, prize.*

Donūsa, -ae, f., an island in the Aegean Sea near Naxos.

Dōricus, -a, -um, adj., *Doric, Dorian; Grecian, Greek.*

dorsum, **-ī**, n., *back* of a man or animal; fig., *ridge*, *reef*.

Doryclus, **-ī**, m., a comrade of Aeneas, and husband of Beroe.

dōtālis, **-e** [dos], adj., *of* or *pertaining to a dowry;* **dōtālis Tyriōs**, *as a dowry*, 4, 104.

dracō, **-ōnis** [δράκων], *serpent*, *dragon*.

Drepanum, **-ī**, n., a town on the western coast of Sicily.

Drūsus, **-ī**, m., the name of a distinguished family of the Gens Livia.

Dryopes, **-um**, m., a Pelasgic people of Greece, living between the Ambracian and Malian gulfs.

dubitō [dubius], 1, *be in doubt*, *doubt*, *hesitate*, *question*.

dubius, **-a**, **-um**, adj., *wavering*, *uncertain*, *doubting*, *hesitating*, *doubtful*, *dubious*, *perplexing; critical*, *dangerous*, *perilous*, *difficult*, *hazardous*.

dūcō, **-ere**, **dūxī**, **ductus**, *lead*, *draw*, *bring*, *guide*, *direct*, *conduct; prolong*, *pass*, *spend; make*, *build*, *construct; mould*, 6, 848; *draw* (or *choose*) *by lot; derive; reckon*, *calculate*, *compute*, *think; win*, *gain*, *receive*.

ductor, **-ōris** [duco], m., *leader*.

dūdum [diu + dum], adv., *long since*, *long ago*, *formerly*, *lately*, *recently*, *but now*.

dulcis, **-e**, adj., *sweet* to the taste or smell, *fresh* water; *pleasant*, *delightful*, *charming; dear*, *precious*, *loved*, *beloved*.

Dūlichium, **-ī**, n., an island southeast of Ithaca.

dum, conj., *while*, *as long as*, *so long as; until; provided that*, *if only*.

dūmus, **-ī**, m., *bramble*, *brier*, *thicket*.

duo, **-ae**, **-o**, num. adj., *two*.

duplex, **-icis** [duo + plico], *twofold*, *double; both*, 1, 93.

dūrō [durus], 1, *make hard*, *harden; endure*, *persevere; be patient*, *strong*, or *firm*.

dūrus, **-a**, **-um**, adj., *hard* to the touch, *unyielding; hardy*, *tough*, *sturdy*, *stout*, *strong*, *vigorous*, *patient; rough*, *dangerous*, *difficult*, *arduous; severe*, *cruel*, *harsh*, *unfeeling*, *stern*.

dux, **ducis** [duco], c., *leader*, *guide; chieftain*, *king*.

Dymās, **-antis**, m., a Trojan slain at the fall of Troy.

E

ē, see **ex**.

ebur, **-oris**, n., *ivory*.

eburnus, **-a**, **-um** [ebur], adj., *of ivory*, *ivory*.

ecce, interj., *lo! behold! see!*

ecquid [ecquis], interrog. adv., *as to anything? in any respect? any? any at all? at all?*

ecquis (**-quī**), **-quae** (**-qua**), **-quid** (**-quod**), interrog. pron. and adj., *any one? any one at all? anything?* as adj., *any*, *any at all?*

edāx, **-ācis** [edo], *fond of eating*, *voracious*, *devouring*, *consuming*, *destroying*, *destructive*.

ēdīcō, **-ere**, **-dīxī**, **-dictus** [e +

dico], *declare, proclaim; command, order, decree, bid.*

edissero, -ere, -uī, -rtus [e + dissero], *set forth, explain, declare, relate, tell.*

ēditus, -a, -um, p.p. of **ēdō.**

1. **edō, -ere, ēdī, ēsus,** *eat, devour, consume.*

2. **ēdō, -ere, ēdidī, ēditus** [e + do], *give out* or *forth; utter, say; publish, announce, declare.*

ēdoceō, -ēre, -cuī, -ctus [e + doceo], *teach thoroughly* or *completely, inform in detail, apprise.*

ēdūcō, -ere, -dūxī, -ductus [e + duco], *lead forth* or *out; bring forth, bear; erect, build, rear; forge, fashion.*

efferō, -ferre, extulī, ēlātus [ex + fero], *bring* (or *carry*) *out* or *forth* or *away; raise, elevate, lift up, display; draw;* w. **gressum** or **pedem,** *walk, go forth, depart.*

efferus, -a, -um [ex + ferus], *wild, frantic, furious, savage.*

effētus, -a, -um [ex + fetus, *productive*], *worn out* (by bearing), *exhausted.*

efficiō, -ere, -fēcī, -fectus [ex + facio], *make, form, cause.*

effigiēs, -ēī [ex + fingo], f., *image, statue, likeness.*

effingō, -ere, -finxī, -fictus [ex + fingo], *shape, form, fashion; portray, represent.*

effodiō, -ere, -fōdī, -fossus [ex + fodio], *dig out* or *up, dredge,* 1, 427; *gouge out.*

effor [ex + for], 1, *speak out, speak, utter, say; tell, narrate.*

effringō, -ere, -frēgī, -frāctus [ex + frango], *break out, dash out, crush, shatter.*

effugiō, -ere, -fūgī [ex + fugio], intr., *flee forth* or *away, glide away* or *along, speed along;* tr., *escape, flee from, flee; avoid, shun.*

effugium, -ī [effugio], n., *flight, escape.*

effulgeō, -ēre, -sī [ex + fulgeo], *shine forth, be effulgent, gleam, glitter, glow, shine.*

effundō, -ere, -fūdī, -fūsus [ex + fundo], *pour forth* or *out, shed,* 2, 271; *waste,* 5, 446; *utter; slacken; give up, yield up.*

effūsus, -a, -um [effundo], part., *poured forth, spread out, scattered, dishevelled; suffused, streaming; headlong,* 6, 339.

egēns, -gentis [egeo], part. as adj., *needy, in want, poor, destitute, wanting, desirous of, desiring.*

egēnus, -a, -um [egeo], adj., *in want, needy, destitute.*

egeō, -ēre, -uī, *be in need* or *in want, need, require; be poor* or *destitute.*

egestās, -ātis [egeo], f., *want, poverty.*

ego, pers. pron., *I.*

ēgredior, -ī, -gressus [ex + gradior], *step* (or *walk*) *forth, go* (or *come*) *out, disembark, land.*

ēgregius, -a, -um [e + grex], adj., *excellent, distinguished, famous, renowned, noble, illustrious.*

ei, interjec., *ah! alas!* **ei mihi**, *woe is me!*

ēiciō, -ere, -iēcī, -iectus [ex + iacio], *cast out, forth*, or *away;* of vessel and crew, *cast ashore, wreck, shipwreck.*

ēiectō, 1, freq. (ex and iacto), *cast forth, vomit.*

ēlābor, -ī, -lāpsus, *slip* (or *glide*) *forth* or *away; slip by, escape from, dodge, spring aside.*

elephantus, -ī, m., *elephant; ivory.*

ēlīdō, -ere, -lisī, -lisus [ex + laedo], *strike* (or *dash*) *out* or *up.*

Elis, -idis, f., a country in the northwestern part of the Peloponnesus; its capital had the same name.

Elissa, -ae, f., another name of Dido.

ēloquor, -loquī, -locūtus [ex + loquor], *speak out, speak.*

ēluō, -ere, -uī, -ūtus [ex + luo], *wash out* or *away, cleanse.*

Elysium, -ī, n., *Elysium*, the home of the blessed in the Lower World.

ēmētior, -īrī, -mēnsus [ex + metior], *measure out* or *off; travel over, traverse, pass by* or *over.*

ēmicō, -āre, -micuī, -micātus [ex + mico], *spring* (or *leap*) *out* or *forth* or *up; bound forward; dash* (or *dart*) *forward.*

ēmittō, -ere, -misī, -missus [ex + mitto], *send forth* or *out.*

ēmoveō, -ēre, -mōvī, -mōtus [ex + moveo], *remove, displace; shake, upheave; dispel.*

ēn, interjec., *lo! behold! see!*

Enceladus, -ī, m., one of the giants who fought against heaven. Jupiter slew him with a thunderbolt and buried him under Mount Aetna.

enim, conj.: 1, assigning a reason or explaining a preceding statement, which however is often only implied, *for;* 2, amplifying or exemplifying a preceding statement, *namely, for instance;* 3, strengthening or emphasizing an assertion, *indeed, in truth, truly.*

ēniteō, -ēre, -uī [ex + niteo], *shine forth, beam.*

ēnītor, -tī, -nīsus or **-nīxus** [ex + nitor], *bring forth, bear offspring.*

ēnō [ex + no], 1, *swim out* or *away; fly away, float away; escape.*

ēnsis, -is, m., *sword, knife.*

Entellus, -ī, m., a Sicilian who vanquished Dares in the boxing contest.

ēnumerō [ex + numero], 1, *count out, up*, or *over; enumerate, recount.*

eō, īre, īvī or **iī, itus**, *go* (in all senses); *march, go forth, rush forth, proceed; go against; resort to, have recourse to.*

Eōus, -a, -um [ἠῷος], adj., *of the dawn, of the morning, eastern, oriental;* subst., **Eōus, -ī**, m., *dawn, morning, morning star.*

Epēos, -ī, m., builder of the wooden horse.

Epīrus, -ī, f., a district of north-

western Greece, bordering on the Adriatic.

epulae, -ārum (epulum, -ī, n.), f., *banquet, feast; food, viands.*

epulor [epulum], 1, *feast, banquet.*

Ēpytidēs, -ae, m., *son* or *descendant of Epytus.*

Ēpytus, -ī, *a Trojan.*

eques, -itis [equus], m., *horseman, rider, knight;* pl., *cavalry.*

equester (-tris), -tris, -tre [equus], adj., *of a horseman, equestrian.*

equidem, adv., *truly, indeed, by all means, no doubt, surely.*

equus -ī, m., *horse, steed.*

Erebus, -ī [Ἔρεβος], m., god of darkness, son of Chaos and brother of Nox; *darkness, the Lower World.*

ergō, adv., *therefore, then, accordingly, consequently;* with gen., *in consequence of, on account of.*

Ēridanus, -ī, m., a river of the Lower World which was said to make its way to the earth's surface, where it became the river Po.

ērigō, -ere, -rēxī, -rēctus [ex + rego], *raise up, set up, cast up; erect, build, rear.*

Erīnys, -yos, f., a Fury; *curse, scourge.*

Eriphȳlē, -ēs, wife of Amphiaraus, slain by her son Alcmaeon because she had persuaded her husband to join the expedition of the "Seven against Thebes," though he, being a soothsayer, knew he would be slain.

ēripiō, -ere, -uī, -reptus [ex + rapio], *snatch away* or *from, take* (or *tear*) *away, remove; seize, draw, unsheathe*, 4, 579; *rescue, preserve;* with **fugam**, *hasten flight.*

errō, 1, *wander, rove, stray, roam, hover about; go astray, err.*

error, -ōris [erro], m., *wandering; maze*, 5, 591; *error, mistake; deception, delusion, trick, deceit.*

ērubēscō, -ere, -rubuī [ex + rubesco], *redden, blush at; have respect* (or *regard*) *for.*

ēructō [ex + ructo], 1, *belch forth, vomit; send forth, cast up* or *out.*

ērumpō, -ere, -rūpī, -ruptus [ex + rumpo], *burst forth, break through.*

ēruō, -ere, ēruī, ērutus [ex + ruo], *tear out* or *up, uproot; undermine, overturn, overthrow, ruin, destroy utterly.*

erus (herus), -ī, m., *master, lord.*

Erycīnus, -a, -um [Eryx], adj., *of Eryx.*

Erymanthus, -ī, a range of mountains in Arcadia where Hercules killed the Erymanthian boar.

Eryx, -ycis, m. 1. A Sicilian, son of Venus and Butes, half-brother of Aeneas; slain by Hercules in a boxing match. 2. A mountain and town of western Sicily.

et, conj., *and; also, moreover, even, too;* **et . . . et** or **que**, *both, and.*

etiam [et + iam], conj., *and also, too, likewise, even, and even, even now; still, yet.*

etsī [et + si], conj., *even if, although, though.*

Euadnē, -ēs, f., wife of Capaneus, one of the "Seven against Thebes," who threw herself on the funeral pile of her husband and perished.

Euboicus, -a, -um, adj., *of Euboea*, a large island off the eastern coast of Greece; *Euboean.*

euhāns, -antis [εὐάν, εὐοῖ], part. adj., *crying Euhan* or *Euhoe* (the cry of the followers of Bacchus); *shrieking* (or *revelling*) *wildly* or *madly, celebrating.*

Eumēlus, -ī, m., a Trojan who reported to Aeneas that the fleet had been set on fire.

Eumenides, -um [Εὐμενίδες], *the kindly* or *well disposed ones*, a conciliatory or propitiatory title of the Furies; *the Eumenides, the Furies.*

Eurōpa, -ae, f., *Europe.*

Eurōtās, -ae, m., a river of Laconia on which Sparta stood.

Eurōus, -a, -um [Eurus], adj., *of Eurus, eastern.*

Eurus, -ī, m., *the southeast* or *east wind, wind.*

Euryalus, -ī, m., a Trojan, the friend of Nisus; both were killed while trying to get through the encompassing camp of the Rutulians.

Eurypylus, -ī, m., one of the Greek leaders before Troy.

Eurytiōn, -ōnis, m., a Lycian ally and companion of Aeneas, brother of the archer Pandarus.

ēvādō, -ere, -vāsī, -vāsus [ex + vado], *go* (or *come*) *out, forth,* or *up; mount up, ascend, climb; pass over* or *by, escape.*

ēvānēscō, -ere, -nuī [ex + vanesco], *vanish away, vanish, disappear.*

ēvehō, -ere, -vexī, -vectus [ex + veho], *carry out; bear up* or *aloft, raise, exalt.*

ēveniō, -īre, -vēnī, -ventus [ex + venio], *come out* or *forth, come to pass, happen.*

ēventus, -ūs [evenio], m., *event, occurrence, result, fortune.*

ēvertō, -ere, -vertī, -versus [ex + verto], *upturn, overturn, overthrow, upheave; ruin, destroy.*

ēvinciō, -īre, -vīnxī, -vīnctus [ex + vincio], *bind* (or *wind*) *around, wreathe.*

ēvincō, -ere, -vīcī, -victus [ex + vinco], *vanquish completely* or *utterly, overcome, conquer.*

ēvocō [ex + voco], 1, *call forth* or *out, summon.*

ēvolvō, -ere, -volvī, -volūtus [ex + volvo], *roll forth* or *out;* w. reflexive pronoun, *roll down, flow.*

ex, ē [cf. ἐκ, ἐξ], prep. w. abl., *out of, from, of; after, since; according to, in.*

exaestuō [ex + aestuo], 1, *boil up, foam up; seethe, boil, surge.*

exanimātus, -a, -um [exanimo], p.p. as adj., *breathless, exhausted, terrified.*

exanimis, -e (and **-us, -a, -um**)

[ex + animus], adj., *lifeless, dead; breathless, terrified.*

exārdēscō, -ere, -ārsī, -ārsus [ex + ardesco], *blaze up* or *forth, take fire, be kindled, burn.*

exaudiō, -īre, -īvī or **-iī, -ītus** [ex + audio], *hear plainly* or *distinctly; hear, regard, heed.*

excēdō, -ere, -cessī, -cessus [ex + cedo], *go out, depart, withdraw; leave, disappear.*

excelsus, -a, -um [excello], part. as adj., *elevated, raised, high, lofty.*

excidium, -ī [exscindo], n., *overthrow, ruin, destruction, downfall.*

1. **excidō, -ere, -cidī** [ex + cado], *fall out, fall from; slip from, disappear, vanish, escape.*

2. **excīdō, -ere, -cīdī, -cīsus** [ex + caedo], *cut out* or *off; hew out, quarry; raze, destroy.*

exciō, -īre, -īvī or **-iī, -ītus** [ex + cieo], *call forth* or *out; cause; arouse, stir up, excite.*

excipiō, -ere, -cēpī, -ceptus [ex + capio], *take up; take next* or *in turn, answer, reply, succeed; receive, welcome; catch, surprise, seize; befall, overtake, attend; detect, divine, foresee.*

excitō [ex + cito], 1, *excite, arouse, stir up, kindle.*

exclāmō [ex + clamo], 1, *cry out, exclaim.*

excolō, -ere, -coluī, -cultus [ex + colo], *cultivate, improve, refine, perfect.*

excubiae, -ārum [excubo], *watch, guard, sentry, sentinel.*

excūdō, -ere, -cūdī, -cūsus [ex + cudo], *strike* (or *hammer*) *out, forge, mould, shape.*

excutiō, -ere, -cussī, -cussus [ex + quatio], *shake off* or *out, dash* (or *drive*) *off* or *from, dislodge, throw down; arouse.*

exedō, -ere, -ēdī, -ēsus [ex + edo], *eat out, devour, consume, destroy utterly.*

exeō, -īre, -īvī or **-iī, -itus,** *go* (or *come*) *forth* or *out; avoid, elude.*

exerceō, -ēre, -uī, -itus [ex + arceo], *keep busy, employ, busy, exercise, occupy; practise, train; engage in, carry on, administer, ply, pursue; harass, vex, torment, persecute.*

exercitus, -ūs [exerceo], m., *army; host, multitude, band.*

exhālō [ex + halo], 1, *breathe out.*

exhauriō, -īre, -hausī, -haustus [ex + haurio], *drain to the dregs; exhaust, wear out; undergo, endure.*

exigō, -ere, -ēgī, -āctus [ex + ago], *drive out* or *forth, drive; investigate, ascertain; weigh, consider, ponder, determine; complete, fulfil, finish; pass, spend.*

exiguus, -a, -um [exigo], adj., *small, little, scanty, few, feeble, thin.*

eximō, -ere, -ēmī, ēmptus [ex + emo], *take away* or *out, remove; banish, appease,* 1, 216.

exin, see **exinde.**

exinde, adv., *then, after that, next, afterwards.*

exitiālis, -e [exitium], adj., *destructive, fatal, deadly.*

exitium, -ī [exeo], n., *destruction, ruin.*

exitus, -ūs [exeo], m., *egress, exit; end, death; event, issue, result.*

exoptō [ex + opto], 1, *choose out, long for, desire earnestly.*

exōrdium, -ī [exordior], n., *beginning, introduction.*

exorior, -īrī, -ortus [ex + orior], *rise, arise, come forth, spring up.*

exōrō [ex + oro], 1, *entreat, beseech, beg, implore.*

exōsus, -a, -um [ex + odi], part., *hating, detesting, abhorring, hostile to.*

expediō, -īre, -īvī or **-iī, -ītus** [ex + pes], *extricate, disentangle; make ready, prepare, bring forth; explain, disclose, unfold; make one's way;* pass. in middle sense, *pass safely, escape.*

expellō, -ere, -pulī, -pulsus [ex + pello], *drive out, expel, banish.*

expendō, -ere, -pendī, -pēnsus [ex + pendo], *weigh out; pay, pay the penalty of* or *for, suffer; expiate, atone for.*

experior, -īrī, -pertus, *try, make trial of, experience, test.*

expers, -tis [ex + pars], adj., *without part* or *share in, free from, without.*

expleō, -ēre, -ēvī, -ētus [ex + pleo], *fill out* or *up, fill; complete, finish; satisfy, gorge, satiate.*

explicō [ex + plico], 1, *unfold, set forth, explain, describe.*

explōrō [ex + ploro], 1, *search out, investigate, explore, examine; find out, discover.*

expōnō, -ere, -posuī, -positus [ex + pono], *put forth* or *out; land* a person from a ship.

exposcō, -ere, -poposcī [ex + posco], *entreat earnestly, beg, implore.*

exprōmō, -ere, -prōmpsī, -prōmptus [ex + promo], *bring forth; utter.*

exquīrō, -ere, -sīvī, -sītus [ex + quaero], *seek out, search diligently for; implore, pray for.*

exsanguis, -e [ex + sanguis], adj., *bloodless; pale, wan.*

exsaturābilis, -e [exsaturo], adj., *that can be satisfied, satiable.*

exscindō, -ere, -scidī, -scissus [ex + scindo], *cut* (or *tear*) *down* or *out; destroy; extirpate,* 4, 425.

exsecror [ex + sacro], 1, *curse, execrate.*

exsequor, -sequī, -secūtus [ex + sequor], *follow out, execute, perform.*

exsertō [exsero], 1, *stretch* (or *thrust*) *forth* or *out.*

exsertus, -a, -um [exsero], p.p. as adj., *thrust out, projecting, protruding; bare, exposed, uncovered.*

exsilium, -ī [exsul], n., *exile, banishment; a place of exile.*

exsolvō, -ere, -solvī, -solūtus

[ex + solvo], *unloose, unbind; set free, deliver.*

exsomnis, -e [ex + somnis], adj., *sleepless.*

exsors, -sortis [ex + sors], adj., *without part* or *lot in, having no share in, deprived of; out of due course*, 5, 534.

exspectō [ex + specto], 1, *look for, expect, await, wait for; delay, linger;* p.p. as adj., *long looked for, long expected.*

exspīrō [ex + spiro], 1, *breathe out* or *forth, exhale; die.*

exstinguō, -ere, -stīnxī, -stīnctus [ex + stinguo], *extinguish, put* (or *blot*) *out, kill, destroy.*

exstō, -stāre [ex + sto], *stand forth* or *out; rise above, tower above.*

exstruō, -ere, -strūxī, -strūctus [ex + struo], *build up, erect, raise, build.*

exsul, -ulis [ex + salio], c., *exile.*

exsultō [ex + sulto, cf. salio], *spring* (or *leap*) *up, boil up; exult, rejoice; throb, beat.*

exsuperō [ex + supero], 1, *rise* (or *tower*) *above* or *on high, mount up* or *above; pass over, by,* or *beyond.*

exsurgō, -ere, -surrēxī [ex + surgo], *rise up, stand.*

exta, -ōrum, n., *entrails, vitals,* especially the heart, liver, lungs, etc., from the appearance of which the auspices were determined,

extemplō [ex + templum, in its old sense of *locus*], adv., *immediately, at once, straightway, forthwith.*

extendō, -ere, -tendī, -tentus [ex + tendo], *stretch out, stretch, extend, advance, enlarge.*

exter or **exterus, -era, -erum** [ex], adj., *outside, external, foreign;* superl., **extrēmus** (or **extimus**), **-a, -um**, *outermost, farthest, most distant, remotest, extreme, last, final, uttermost;* subst., **extrēma, -ōrum**, *last things, the worst, death, extremities, perils, outermost parts, frontiers*, 1, 577.

externus, -a, -um [exter], adj., *external, foreign;* subst., *stranger, foreigner.*

exterreō, -ēre, -terruī, -territus [ex + terreo], *frighten, affright, terrify, appall.*

extorris, -e [ex + terra], adj., *banished, exiled.*

extrā [exter], prep., *outside of, without, beyond.*

extrēmus, -a, -um, see **exter.**

exuō, -ere, -uī, -ūtus [cf. induo], *put off, lay aside, take off; strip, lay bare, free from.*

exūrō, -ere, -ussī, -ustus [ex + uro], *burn up* or *out, consume, parch.*

exuviae, -ārum [exuo], f., anything taken from a body, stripped from an enemy, or left behind; *garments, armor; spoils; relics; skin*, 2, 473.

F

Fabius, -ī, m., a Roman gentile name, — especially Quintus Fa-

bius Maximus, the great Roman general opposed to Hannibal, 6, 845.

fabricātor, -ōris [fabrico], m., *framer, contriver, maker, builder, constructor.*

Fabricius, -i, m., a Roman gentile name, — especially C. Fabricius Luscinus, who distinguished himself in the war with Pyrrhus, 6, 844.

fabricō, and deponent [fabrica], 1, *frame, build, construct, make.*

facessō, -ere, facessī (**-īvī**), **facessītus** [facio], intens., *do* (or *perform*) *eagerly, heartily,* or *zealously, execute.*

faciēs, -ēi [facio], f., *form, figure, shape; face, countenance; aspect, appearance, image.*

facilis, -e [facio], adj., *easy, ready.*

faciō, -ere, fēcī, factus, pass., **fiō, fierī, factus,** *make, do, perform, execute; form, build; grant, suppose,* 4, 540.

factum, -i [facio], n., *deed, action, exploit, act, enterprise, plan.*

fallāx, -ācis [fallo], adj., *deceitful, treacherous.*

fallō, -ere, fefellī, falsus, *deceive, disappoint, fail; beguile, cheat; elude, baffle, escape the notice of; counterfeit; violate* (an oath).

falsus, -a, -um [fallo], p. adj., *false, pretended, feigned, groundless; delusive, counterfeit, deceptive.*

falx, -cis, f., *sickle.*

fāma, -ae [for], f., *rumor, report, story, reputation, renown, fame;* person., *Rumor.*

famēs, -is, f., *hunger, famine; thirst, greed;* person., *Famine.*

famula, -ae, f., *female slave, man-servant, attendant.*

famulus, -ī, m., *slave, servant, attendant.*

fandum, -ī [for], n., *that which may be spoken* or *uttered; right.*

far, farris, n., *spelt, grain, meal.*

fās [cf. for], indecl., n., *law* (or *will*) *of the gods, divine law, divine will; destiny; duty, justice, right;* with **esse,** *lawful, right, proper, permitted.*

fascis, -is, m., *bundle;* pl., *the fasces,* a bundle of rods borne as a symbol of authority before the higher Roman magistrates.

fastīgium, -ī, n., *top* of a gable or roof, *summit, pinnacle, battlement, roof;* **summa fastīgia rērum,** *the main points of the story,* 1, 342.

fastus, -ūs, m., *haughtiness, arrogance, pride, disdain.*

fātālis, -e [fatum], adj., *fated, allotted, appointed, destined; fatal, deadly, destructive.*

fateor, -ērī, fassus, *confess, admit, acknowledge; tell, declare.*

fatīgō, 1, *weary, exhaust, tire; trouble, vex, worry, plague, harass; pursue.*

fatīscō, -ere, *yawn, gape open, open.*

fātum, -i [for], n., *prophecy, oracle, decree; destiny, fate; doom, death; misfortune, disaster.*

faucēs, -ium, f., *throat, jaws, entrance, mouth.*

faveō, -ēre, fāvī, fautus, *be favorable to, befriend, favor, applaud;* with **ore**, *preserve a reverent, solemn,* or *holy silence*, 5, 71.

favilla, -ae, f., *ashes, embers, cinders.*

favor, -ōris [faveo], m., *favor, good will.*

fax, facis, f., *torch, firebrand, fire, flame, fiery train.*

fēcundus, -a, -um, adj., *fruitful, fertile, productive.*

fēlix, -īcis, adj., *fruitful; happy, fortunate, blessed; kind, propitious, favorable.*

fēmina, -ae, f., *woman.*

fēmineus, -a, -um [femina], adj., *female, of a woman* or *of women, women's.*

fenestra, -ae, f., *window, opening, breach, gap.*

fera, -ae [ferus], f., *wild beast.*

fērālis, -e, adj., *funereal, mournful, dismal.*

ferē, adv., *nearly, almost; just; generally, usually.*

feretrum, -ī [fero], n., *bier.*

ferīnus, -a, -um, adj., *of wild beasts;* subst., **ferīna, -ae**, f., *flesh of a wild animal, venison.*

feriō, -īre, *strike, cut, slay.*

ferō, ferre, tulī, lātus, *bear, carry, bring, move, bear along* or *onward, waft; lead, direct, impel, prompt; endure, suffer; present, offer, grant; produce, bring forth, yield; bear away, carry away, carry off, plunder; relate, report, say, bring word; extol, exalt, laud;* with reflex., *betake one's self, go, proceed, rush, rise.*

ferōx, -ōcis [ferus], adj., *wild, fierce, savage, warlike, bold, haughty, proud.*

ferrātus, -a, -um [ferrum], adj., *iron-shod* or *covered.*

ferreus, -a, -um [ferrum], adj., *of iron, iron.*

ferrūgineus -a, -um [ferrugo], adj., *the color of iron rust, dusky, dingy, rusty, murky.*

ferrum, -ī, n., *iron; sword, axe, spearhead;* anything made of iron.

ferus, -a, -um, adj., *wild, fierce, savage, cruel.*

ferus, -ī, m., *wild beast, wild creature; monster; horse*, 5, 818.

ferveō, -ēre, -buī, or **fervō, -ere, -vī**, *boil, glow, burn; be alive* or *aglow;* **fervet opus**, *the work goes briskly on.*

fessus, -a, -um, adj., *wearied, weary, tired, worn out, exhausted; weak feeble.*

festīnō, 1, *hasten, quicken, make haste; hasten to perform.*

fēstus, -a, -um, adj., *festal, festive.*

1. **fētus, -a, -um**, adj., *pregnant, teeming with, full of.*

2. **fētus, -ūs**, m., *offspring, young, litter; branch, shoot, growth.*

fibra, -ae, f., *fibre, root; entrails;* any vital organ.

fībula, -ae [figo], f., *clasp, buckle, brooch, pin.*

fictus, -a -um [fingo], adj., *false,*

feigned; subst., **fictum, -ī,** n., *falsehood.*

Fidēna, -ae, f., an ancient Sabine town of Latium on the Tiber, five miles northeast of Rome.

fīdēns, -entis [fido], part. and adj., *confident, bold, trusting in, relying upon.*

fidēs, -eī [cf. fido], f., *confidence, faith, trust; honor, fidelity, honesty; pledge, promise;* person., *Faith, Honor.*

fidēs, -is, f. (mostly in pl.), *lute string; stringed instrument, lute, lyre.*

fīdo, -ere, fīsus, semi-dep., *trust, confide in, have confidence* or *faith in; dare, venture.*

fīdūcia, -ae [fido], f., *confidence, reliance.*

fīdus, -a, -um [fido], adj., *trusty, trustworthy, faithful, loyal; safe, hospitable; assuring.*

fīgō, -ere, fīxī, fīxus, *fix, fasten, fasten up, hang up; transfix, pierce; set firmly, plant;* with **oscula,** *imprint.*

figūra, -ae [fingo], f., *figure, form, shape.*

fīlius, -ī, m., *son.*

fīlum, -ī, n., *thread.*

fimus, -ī, m., *mire, filth, dirt, mud, slime.*

findō, -ere, fidī, fissus, *cleave, split, divide, separate.*

fingō, -ere, fīnxī, fictus, *form, fashion, make; shape, mould, control; arrange; devise, invent, imagine, suppose.*

fīnis, -is, m., and rarely f., *boundary, end, limit, goal, starting point, country.*

fīnitimus, -a, -um [finis], adj., *bordering, neighboring;* subst., *neighbor.*

fīō, fierī, factus sum, see **faciō.**

firmō [firmus], 1, *make firm* or *strong, make steady, assure, establish; confirm, ratify; encourage.*

firmus, -a, -um, adj., *firm, strong, solid, lasting; resolute, steadfast.*

fissilis, -e [findo], adj., *easily split, fissile.*

fīxus, -a, -um, p.p. of **fīgō.**

flagellum, -ī [flagrum], n., *scourge, whip, thong, lash.*

flāgitō, 1, *ask importunately* or *insistently, demand.*

flāgrō, 1, *burn, blaze, glow; rage.*

flāmen, -inis [flo], n., *blast, gale, breeze, wind.*

flamma, -ae, f., *blaze, flame, fire; lightning; firebrand, torch; passion, rage, wrath, love.*

flammō [flamma], 1, *set on fire; inflame, excite, enrage.*

flātus, -ūs [flo], m., *blowing, blast, gust.*

flāvēns, -entis [flaveo], adj., *yellow, golden.*

flāvus, -a, -um [flaveo], adj., *yellow, golden, golden-haired; pale green.*

flectō, -ere, flexī, flexus, *bend, turn, guide; change, influence, move.*

fleō, -ēre, -ēvī, -ētus, *weep, lament, bewail, mourn.*

flētus, -ūs [fleo], m., *weeping,*

lamentation, tears, mourning, wailing.

flexilis, -e [flecto], *flexible, pliant.*

flōreō, -ēre, -uī [flos], *bloom, blossom, flourish.*

flōreus, -a, -um [flos], adj., *flowery.*

flōs, -ōris, m., *flower, blossom.*

flūctuō [fluctus], 1, *fluctuate, waver, toss, surge; rage.*

flūctus, -ūs [fluo], m., *wave, billow, flood, surging tide, sea.*

fluentum, -ī [fluo], n., *stream, flood, river.*

fluidus, -a, -um [fluo], adj., *flowing, fluid.*

fluitō [fluo], 1, *float, drift.*

flūmen, -inis [fluo], n., *flood, stream, river, torrent.*

fluō, -ere, flūxī, flūxus, *flow, stream, drip; ebb, glide away, vanish, decline.*

fluviālis, -e [fluvius], adj., *of a river, river.*

fluvius, -ī [fluo], m., *river, stream.*

focus, -ī, m., *hearth; fireside, home; altar.*

fodiō, -ere, fōdī, fossus, *dig, pierce, goad, spur.*

foedē [foedus], adv., *foully, basely, shamefully.*

foedō [foedus], 1, *defile, pollute, befoul; disfigure, mutilate, wound, violate.*

1. **foedus, -a, -um,** adj., *foul, loathsome, filthy, hideous, ugly.*

2. **foedus, -eris** [cf. fides], n., *league, treaty, truce, alliance, agreement; law.*

folium, -ī, n., *leaf.*

fōmes, -itis, m., *tinder, fuel.*

fōns, fontis, m., *fountain, spring, source; water, lake, stream.*

for, fārī, fātus, *speak, say, utter, tell.*

fore, forem for **futurus, -a, -um, esse,** and **essem.**

foris, -is, f., *door, gate, entrance.*

fōrma, -ae, f., *form, shape, image, figure; appearance; beauty; kind.*

formīca, -ae, f., *ant.*

formīdō, 1, *fear, dread.*

formīdō, -inis [formido], f., *fear, dread, terror, awe.*

fornix, -icis, m., *arch, vault.*

fors, fortis [fero], f., *chance;* as adv., **fors** and **forte,** *perchance, perhaps, by chance.*

forsan, forsitan, adv., *perhaps, possibly.*

fortis, -e, adj., *brave, bold, valiant, courageous; stout, sturdy, strong, heroic.*

fortūna, -ae [fors], f., *fortune, fate, chance; good* or *bad fortune, lot, condition.*

fortūnātus, -a, -um [fortuna], adj., *fortunate, prosperous, happy, blessed.*

forum, -ī, n., *forum; court of justice.*

forus, -ī, m., *gangway, hatch, hold.*

foveō, -ēre, fōvī, fōtus, *cherish, foster; fondle, caress; spend in dalliance,* 4, 193; *cherish a hope,* 1, 18.

frāctus, -a, -um [frango], part. and adj., *broken, shattered, crushed; weakened, discouraged.*

fragor, -ōris [frango], m., *crash.*

din, roar, noise, uproar, shout, applause.

fragrāns, -antis [fragro], part. as adj., *sweet-scented, fragrant.*

frangō, -ere, frēgī, frāctus, *break, dash in pieces, crush, grind,* 1, 179.

frāter, frātris, m., *brother.*

frāternus, -a, -um [frater], adj., *brotherly, fraternal, friendly; of a brother, brother's.*

fraudō [fraus], 1, *defraud, cheat.*

fraus, fraudis, f., *fraud, deceit, deception, treachery.*

fraxineus, -a, -um [fraxinus], adj., *of ash wood, ashen.*

fremitus, -ūs [fremo], m., *din, shouting, uproar, turmoil, acclamation.*

fremō, -ere, -uī, -itus, *roar, rage; shout, shriek, cry aloud; resound, reëcho; shout assent* or *approval, applaud; wail, bewail, lament.*

frēnō [frenum], 1, *bridle, curb, restrain, check; control, govern.*

frēnum, -ī, n. *bridle, rein, bit, curb.*

frequēns, -entis, adj., *frequent, crowded, in large numbers, in crowds, in throngs.*

frequentō [frequens], 1, *frequent, visit, resort to, throng, visit in crowds.*

fretum, -ī, n., *strait; water, sea.*

frētus, -a, -um, adj., *leaning on, trusting in, relying upon, depending upon.*

frigeō, -ēre, frīxī, *be cold, rigid,* or *stiff,* as in death; *be torpid.*

frīgidus, -a, -um [frigeo], adj., *cold, frigid, chill; frosty, wintry, chilling.*

frīgus, -oris, n., *cold, cold weather, frost; chill of fear* or *of death.*

frondēns, -entis [frondeo], part. and adj., *leafy.*

frondēscō, -ere [frondeo], *put forth leaves.*

frondeus, -a, -um [frons], adj., *leafy.*

frondōsus, -a, -um [frons], adj., *leafy, woody.*

1. **frōns, frondis,** f., *leaf, foliage; branch, bough; wreath, garland, chaplet.*

2. **frōns, frontis,** f., *forehead, brow, face; front, prow.*

frūmentum, -ī, n., *grain, corn.*

fruor, -ī, frūctus and **fruitus sum,** *enjoy.*

frūstrā [cf. fraus], adv., *in vain, to no purpose, idly, uselessly.*

frūstror [frustra], 1, *disappoint, frustrate, baffle; make vain, deceive, mock, fail.*

frūstum, -ī, n., *piece, bit* of food, etc.

frūx, frūgis [fruor], f., *fruit, corn, grain, meal.*

fūcus, -ī, m., *drone.*

fuga, -ae, f., *flight, exile, swift course, speed.*

fugiō, -ere, fūgī, fugitus, trans. and intrans., *flee, fly, flee away, flee from, escape, shun, avoid.*

fugō [fuga], 1, *put to flight, rout, drive away, banish.*

fulciō, -īre, fulsī, fultus, *prop up, support, sustain, uphold.*

fulcrum, **-ī** [fulcio], n., *support, prop, post, foot; headrest.*

fulgeō, **-ēre**, **fulsī**, and **fulgō**, **-ere**, *flash, gleam, shine, glitter.*

fulgor, **-ōris**, m., *lightning, brilliancy, gleam, splendor.*

fulmen, **-inis** [fulgeo], n., *lightning, thunderbolt.*

fulmineus, **-a**, **-um** [fulmen], adj., *like lightning; flashing.*

fulvus, **-a**, **-um**, adj., *yellow, tawny.*

fūmeus, **-a**, **-um** [fumus], adj., *smoky.*

fūmō [fumus], 1, *smoke, reek.*

fūmus, **-ī**, m., *smoke.*

fūnāle, **-is** [funis], *taper, torch.*

fundāmentum, **-ī** [fundo], n., *foundation.*

funditus [fundus], adv., *from the very bottom, utterly, entirely, completely.*

1. **fundō** [fundus], 1, *found, establish, build, moor.*

2. **fundō**, **-ere**, **fūdī**, **fūsus**, *pour, pour out* or *forth; scatter, disperse, rout, put to flight; bring down, lay low, slay.*

fundus, **-ī**, m., *bottom, depth, abyss.*

fūnereus, **-a**, **-um** [funus], adj., *funereal, dark.*

fungor, **fungī**, **fūnctus**, *perform, discharge.*

fūnis, **-is**, m., *rope, cord, cable.*

fūnus, **-eris**, n., *funeral, funeral rites; dead body, corpse; death, murder, disaster.*

furiae, **-ārum** [furo], f., *madness, frenzy, rage, remorse;* person., *the Furies*, Allecto, Megaera, and Tisiphone.

furibundus, **-a**, **-um** [furo], adj., *frantic, mad, raging, raving, wild, frenzied.*

furiō [furiae], 1, *madden, infuriate.*

furō, **-ere**, **-uī**, *be mad* or *angry, rage, rave, be wild, frantic,* or *inspired; be distracted* or *overcome* with grief, 3. 313.

1. **furor**, **-ōris** [furo], m., *madness, rage, frenzy, fury;* person., *a Fury, Rage.*

2. **fūror** [fur], 1, *steal away, withdraw.*

fūrtim [fur], adv., *by stealth, secretly.*

fūrtīvus, **-a**, **-um** [furtum], adj., *stolen, secret, hidden, stealthy.*

fūrtum, **-ī** [fur], n., *theft, stealth, deceit, stratagem, artifice, cheat, trick, fraud.*

fūsus, **-a**, **-um** [fundo], part. and adj., *poured out, spread out, extended, stretched out.*

futūrus, **-a**, **-um** [sum], part. and adj., *future, destined to be, coming;* subst., **futūrum**, **-ī**, n., *the future.*

G

Gabiī, **-ōrum**, m., an ancient town of Latium near the Alban Hills, about twelve miles from Rome.

Gaetūlus, **-a**, **-um**, adj., *of the Gaetuli, Gaetulian; African.* The Gaetuli were in northwestern Africa, modern Morocco.

galea, **-ae**, f., *helmet.*

Gallus, **-a**, **-um**, adj., *of Gaul;* subst., *a Gaul.*

Ganymēdēs, **-is**, m., *Ganymede*, son of Tros; on account of his beauty he was carried off by the eagle of Jove to be cup-bearer of the gods in place of Hebe, the daughter of Juno.

Garamantes, **-um**, m., a tribe in the interior of northern Africa, south of the Gaetuli, in the modern Fezzan.

Garamantis, **-idis**, adj., *Garamantian; Libyan.*

gaudeō, **-ēre**, **gāvīsus sum**, semi-dep., *rejoice, take pleasure* or *delight in.*

gaudium, **-ī** [gaudeo], n., *joy, delight, gladness.*

gaza, **-ae**, f., *wealth, riches, treasures.*

Gelā, **-ae**, f., an ancient Greek city of southern Sicily on the river Gela.

gelidus, **-a**, **-um** [gelu], adj., *cold.*

Gelōus, **-a**, **-um** [Gela], adj., *of Gela.*

geminus, **-a**, **-um**, adj., *twin, double, twofold, two.*

gemitus, **-ūs**, m., *groan, sigh, moan; lamentation, wailing; cry of pain* or *rage; roar.*

gemma, **-ae**, f., *gem, precious stone, jewel.*

gemō, **-ere**, **-uī**, **-itus**, *groan, sigh, lament; bemoan, bewail.*

gena, **-ae**, f., *cheek.*

gener, **-erī**, m., *son-in-law.*

generātor, **-ōris** [genero], m., *breeder.*

generō [genus], 1, *beget;* **generātus**, *descended from, born from* or *of.*

genetrīx, **-īcis** [gigno], f., *mother.*

geniālis, **-e** [genius], adj., *genial, joyous, happy, festive.*

genitor, **-ōris** [gigno], m., *father, sire.*

genitus, **-a**, **-um**, part. of **gignō**, *born of, son.*

genius, **-ī** [gigno], m., *guardian spirit, divine guardian, protecting genius.*

gēns, **gentis** [gen., root of gigno], f., *race, tribe, clan, stock, house, family; nation, people, descendant.*

genū, **-ūs** [γόνυ], n., *knee.*

genus, **-eris** [gen., root of gigno], n., *race, birth, descent, origin; descendant, child, son, offspring; kind, species; stock, nation, people.*

germānus, **-ī**, m., *of the same father* or *parents;* subst., **germānus**, **-ī**, m., *brother;* **germāna**, **-ae**, f., *sister.*

gerō, **-ere**, **gessī**, **gestus**, *carry, bear, wear, have, put on;* with **bellum**, *wage, carry on.*

gestāmen, **-inis** [gesto], n., *something carried* or *borne; equipment, weapon.*

gestō [gero], 1, *bear, wear, carry, have.*

Geticus, **-a**, **-um** [Getae], adj., *Getan, Thracian.* The Getae lived by the Danube.

gignō, **-ere**, **genuī**, **genitus** [gen, *beget;* cf. γίγνομαι], *beget, bear, bring forth, give birth to.*

glaciālis, **-e** [glacies], adj., *icy.*

glaciēs, **-ēī**, f., *ice.*

glaeba, **-ae**, f., *soil, land.*

glaucus, **-a**, **-um** [γλαυκός], adj., *bluish-gray, gray, sea-green, dull green, dark.*

Glaucus, **-ī**, m. 1. A fisherman of Boeotia who was changed into a sea god. 2. The father of the Cumaean Sibyl, Deiphobe. 3. Leader of the Lycian allies of Priam; he was slain by Ajax, son of Telamon.

globus, **-ī**, m., *ball, orb, globe, sphere.*

glomerō, 1, *roll* (or *gather*) *into a ball* or *mass, roll up; collect, crowd together, assemble, throng, troop, flock.*

glōria, **-ae**, f., *fame, renown, glory; love of fame, ambition.*

Gnōsius, **-a**, **-um**, adj., *Gnosian, of Gnosus*, the ancient capital of Crete; *Cretan.*

Gorgō, **-onis**, f., *a Gorgon;* a snaky-haired daughter of Phorcus, Medusa by name, whose head was cut off by Perseus and presented to Minerva, who placed it in the center of her shield; pl., *Gorgons;* there were three, Stheno, Euryale, and Medusa, monsters with snaky hair, who turned into stone all who looked upon them.

Gracchus, **-ī**, a Roman family of the Sempronian gens; especially *Tiberius* and *Gaius.*

gradior, **-ī**, **gressus**, *step, walk, move, advance, go, proceed.*

Gradīvus, **-ī** [gradior], m., *the one who marches* or *strides;* an epithet of Mars.

gradus, **-ūs**, m., *step, pace, stride; step* of a stair or ladder.

Grāī or **Grāiī** (dissyll.), **-ōrum**, m., *the Greeks.*

Grāiugena, **-ae** [Graius + gigno], m., *a Greek by birth, a Greek.*

Grāius, **-a**, **-um** (dissyll.), adj., *Greek, Grecian;* subst., **Grāius**, **-iī**, m., *a Greek.*

grāmen, **-inis**, n., *grass, herb, herbage.*

grāmineus, **-a**, **-um** [gramen], adj., *grassy.*

grandaevus, **-a**, **-um** [grandis + aevum], adj., *old, aged.*

grandis, **-e**, adj., *large, great, huge.*

grandō, **-inis**, f., *hail.*

gratēs, **grātibus** [grator], f., defective, *thanks, requital.*

grātia, **-ae** [gratus], f., *grace, charm, favor; regard, fondness for; gratitude, thanks.*

grātor [gratus], 1, *congratulate, wish joy.*

grātus, **-a**, **-um**, adj., *pleasing, pleasant, grateful, agreeable, welcome, dear.*

gravidus, **-a**, **-um** [gravis], adj., *teeming with, heavy with, filled with.*

gravis, **-e**, adj., *heavy, ponderous, weighty, firm; weighed down, laden, burdened, pregnant; burdened with years, feeble; hard to bear, grievous, severe; influential, distinguished, venerable, revered.*

graviter [gravis], adv., *heavily,*

violently; with dignity, deeply, strongly.

gravō [gravis], 1, *weigh down, burden, oppress.*

gremium, -ī, n., *lap, bosom.*

gressus, -ūs [gradior], m., *step, walk, gait, course, way.*

grex, gregis, m., *flock, herd.*

Grȳnēus, -a, -um, adj., *Grynean*, an epithet of Apollo derived from Grynia, a city in Aeolis, Asia Minor, in which was a temple sacred to him.

gubernāculum, -ī [guberno], n., *helm, rudder.*

gubernātor, -ōris [guberno], m., *steersman, helmsman, pilot.*

gurges, -itis, m., *whirlpool, gulf, abyss; stream, flood, sea.*

gustō [gustus], 1, *taste, eat.*

gutta, -ae, f., *drop.*

guttur, -uris, n., *throat.*

Gyaros, -ī, f., an island in the Aegean, one of the Cyclades.

Gyās, -ae, m., a companion of Aeneas.

gȳrus, -ī, m., *circle, coil, fold.*

H

habēna, -ae [habeo], f., *rein.*

habeō, -ēre, -uī, -itus, *have, hold, possess; consider, regard, deem.*

habilis, -e [habeo], adj., *handy, well-shaped, light.*

habitō [habeo], 1, *inhabit, dwell, live.*

habitus, -ūs [habeo], m., *appearance; dress, attire, garb.*

hāc, adv., *on this side, this way, here;* **hāc . . . hāc**, *here . . . there.*

hāctenus [hac + tenus], adv., *thus far, up to this time, to this point, till now.*

haereō, -ēre, haesī, haesus, *hang, cling, adhere, stick fast to; hold fast, remain fixed to, be rooted* or *fastened, cleave; be fixed* or *motionless; pause, hesitate, linger.*

hālitus, -ūs [halo], m., *breath, exhalation.*

hālō, 1, *breathe, be fragrant.*

Hammōn, -ōnis, m., *Hammon* or *Ammon*, a Libyan god identified with Jupiter by the Romans.

hāmus, -ī, m., *hook, link.*

harēna, -ae, f., *sand, sea-shore, beach, strand; sandy ground, arena.*

harēnōsus, -a, -um [harena], adj., *sandy.*

Harpalycē, -ēs, f., a Thracian princess famed as a huntress and warrior.

Harpȳia, -ae (trisyll.), f., *a Harpy.* Harpies were foul monsters with heads and shoulders of women and bodies of birds.

harundō, -inis, f., *reed, arrow.*

hasta, -ae, f., *spear, lance.*

hastīle, -is [hasta], n., *spear-shaft, spear, lance, javelin; spear-like branch* or *shoot.*

haud, adv., *not, by no means, not at all.*

hauriō, -īre, hausī, haustus, *drink, drink in; drain, exhaust;* fig., *drain the cup of, suffer.*

hebeō, -ēre, *be blunt; be sluggish, inactive, languid, dull.*

hebetō [hebes], 1, *blunt, dull, dim, impair.*

Hebrus, -ī, m., a river of Thrace.

Hecatē, -ēs, f., a goddess of the Lower World and sister of Latona. She was also often identified with Diana on earth and Luna in heaven and so represented by an image with three heads, 4,511.

Hector, -oris, m., son of Priam and most valiant champion of the Trojans.

Hectoreus, -a, -um [Hector], adj., *of Hector, Hectorean, Trojan.*

Hecuba, -ae, f., wife of Priam.

hēia, interjec., *up! away! come!*

Helena, -ae, f., daughter of Jupiter and Leda and wife of Menelaus; she was carried away to Troy by Paris and this brought on the Trojan War.

Helenus, -ī, m., a son of Priam.

Helōrus, -ī, m., a river of southeastern Sicily.

Helymus, -ī, m., a Sicilian of Trojan stock and a friend of Acestes.

herba, -ae, f., *grass, herb, plant; herbage; turf, sod, sward.*

Herculēs, -is, m., son of Jupiter and Alcmena, renowned for his prodigious strength and for the so-called "Labors" imposed upon him at Juno's instigation by King Eurystheus.

Herculeus, -a, -um, adj., *of Hercules, Herculean.*

hērēs, -ēdis, m., *heir.*

Hermionē, -ēs, f., daughter of Menelaus and Helen and wife of Orestes the son of Agamemnon.

hērōs, -ōis [ἥρως], m., *hero, illustrious man, champion, godlike man.*

Hesperia, -ae [Hesperius], f., *Western Land, Hesperia, Italy.*

Hesperis, -idis, adj., *western, Hesperian;* subst., pl., **Hesperides, -um,** f., *the Hesperides,* daughters of Hesperus (or of Atlas and Hesperis), in charge of the gardens of the Hesperides. These gardens, on an island of the Atlantic west of Mount Atlas, were said to produce the famous golden apples.

Hesperius, -a, -um, adj., *Hesperian, western, Italian.*

heu, interjec., of grief or pain, *alas! oh!*

heus, interjec., to attract attention, *ho!*

hiātus, -ūs [hio], m., *a gaping, opening, abyss, chasm, gulf, mouth.*

hībernus, -a, -um [cf. hiems], adj., *of winter, wintry, stormy, tempestuous;* subst., **hīberna, -ōrum,** n., *winters.*

1. **hic, haec, hoc,** *this; he, she, it;* **hic . . . hic,** *this . . . that, one . . . another;* **hic . . . ille,** *the latter . . . the former, the one . . . the other.*

2. **hīc,** adv. [hic], *here, in this place, hereupon, there, thereupon.*

hiems, hiemis, f., *winter, storm, stormy season;* person., *Winter, Hiems.*

hinc, adv., *hence, from here, from this place, from this time, henceforth, hereupon;* **hinc . . . hinc**, *on this side . . . on that side.*

hiō, 1, *gape, open the mouth, yawn.*

Hippocoōn, -ontis, m., a Trojan companion of Aeneas.

hīscō, -ere [hio], *gape, falter.*

hodiē, adv., *to-day.*

homō, -inis, c., *man, human being.*

honor or **honōs, -ōris**, m., *honor, glory, renown; reward, prize; offering, sacrifice; grace, beauty; honored custom* or *observance*, 5, 601.

honōrātus, -a, -um [honoro], adj., *honored, revered, venerated.*

hōra, -ae, f., *hour, time;* person., **Hōrae, -ārum**, f., *the Hours.*

horrendus, -a, -um [horreo], adj., *dreadful, terrible, awful, frightful, horrible; dread, awe-inspiring*, 6, 10.

horrēns, -entis [horreo], part., *bristling, shaggy, rough; gloomy, sombre.*

horreō, -ēre, horruī, *bristle, shudder, quake, tremble, dread, shudder at.*

horrēscō, -ere, horruī, *begin to tremble, shudder, shiver; shudder at, dread.*

horridus, -a, -um [horreo], adj., *bristling, rough, shaggy; horrid, frightful, dreadful, awful, grim.*

horrificō [horrificus], 1, *make shudder, terrify, appall.*

horrificus, -a, -um [horreo + facio], adj., *terrible, dreadful, frightful, fearful.*

horrisonus, -a, -um [horreo + sonus], adj., *of dread, (awful,* or *fearful) sound; harsh-sounding.*

horror, -ōris [horreo], m., *horror, dread, alarm; shudder; dreadful dim.*

hortātor, -ōris [hortor], m., *inciter, instigator, encourager.*

hortor, 1, *encourage, urge, exhort, advise, counsel.*

hospes, -itis, m., *guest, host, stranger.*

hospitium, -ī [hospes], n., *hospitality, protection, friendly* or *hospitable reception, welcome; guest-land, ally, refuge.*

hospitus, -a, -um [hospes], adj., *friendly, hospitable; guest-receiving; strange, alien.*

hostia, -ae, f., *animal for sacrifice, victim, sacrifice.*

hostīlis, -e [hostis], adj., *of an enemy, hostile.*

hostis, -is, c., *stranger, enemy, foe.*

hūc [hic], adv., *to this place, hither, here.*

hūmānus, -a, -um [homo], adj., *of man, human.*

humilis, -e [humus], adj., *low, low-lying.*

humō [humus], 1, *bury.*

humus, -ī, f., *ground, soil, earth;* **humī**, locative, *on* or *upon the ground.*

Hyades, -um (ὕω, rain), f., 'daughters of rain,' a group of

seven stars in the head of the constellation Taurus; their rising in conjunction with the sun was thought to cause or indicate rainy weather.

Hydra, -ae, f., *water serpent;* the Lernaean Hydra, slain by Hercules; also a fifty-headed monster in the Lower World.

Hymenaeus, -ī, m., *Hymen, the god of marriage;* pl., *marriage, wedlock, nuptials.*

Hypanis, -is, m., a Trojan.

Hyrcānus, -a, -um, adj., *of the Hyrcani,* a tribe on the Caspian Sea; *Hyrcanian, Caspian.*

Hyrtacidēs, -ae, m., *son* (or *descendant*) *of Hyrtacus; Hippocoön,* 5, 492.

I

iaceō, -ēre, -uī, -itus, *lie, lie low, lie prostrate, lie slain* or *dead; lie flat* or *level; be situated.*

iaciō, -ere, iēcī, iactus, *throw, cast, hurl; lay foundations, erect, build; scatter, strew,* 5, 79.

iactō [freq. of iacio], 1, *throw, hurl, cast, toss, toss about, fling, drive about; utter, say, pour out* or *forth words; revolve, consider, ponder;* with **se,** *boast, glory, vaunt;* part., **iactāns, -antis,** *boastful, arrogant.*

iactūra, -ae [iacio], *a throwing away, loss.*

iaculor [iaculum], 1, *hurl, hurl the javelin.*

iaculum, -ī [iacio], n., *javelin, dart.*

iam, adv., *now, even now, already, by this time, then, at length; at once, straightway, forthwith; presently, soon;* **iam iam,** *now indeed;* **nōn iam,** *no longer.*

iamdūdum, adv., *now for a long time.*

iamprīdem, adv., *now for a long time.*

iānitor, -ōris [ianua], m., *door-keeper.*

iānua, -ae, *door, entrance.*

Iarbās, -ae, m., king of Numidia and a rejected suitor of Dido.

Īasidēs, -ae, m., *son* (or *descendant*) *of Iasius.*

Iasius, -ī, m., son of Jupiter and Electra and brother of Dardanus.

iaspis, -idis, f., *jasper.*

ibī [is], adv., *there, thereupon.*

ibīdem [ibi + idem], adv., *in the same place.*

Īcarus, -ī, *son of Daedalus, q.v.*

ĭcō and **iciō, -ere, īcī, ictus,** *strike, smite, make* (a treaty).

ictus, -ūs [ico], m., *blow, stroke, wound; force,* 2, 544.

Īda, -ae, f. 1, A mountain in Crete, Jupiter's childhood home. 2, A mountain near Troy whence Ganymede was carried away by the eagle of Jupiter.

1. **Īdaeus, -a, -um** [Ida], adj., *of Mount Ida, Idaean.*

2. **Īdaeus, -ī,** m., a charioteer of Priam.

Īdalia, -ae, f., and **Īdalium, -ī,** n., a town of Cyprus, sacred to Venus.

Īdalius, -a, -um, adj., *of Idalia, Idalian.*

idcircō [id + circa], adv., *for that*

reason, on that account, therefore.

īdem, eadem, idem [is + -dem], dem. pron., *the same; also, likewise, at the same time.*

ideō, adv., *therefore, for that reason, on that account.*

Īdomeneus (quadrisyll.), **-eī**, m., a king of Crete and leader of the Cretans against Troy.

iecur, -oris or **iecinoris**, n., *liver.*

igitur, conj., *therefore, then.*

ignārus, -a, -um, adj., *ignorant, not knowing, ignorant of, unacquainted with; unsuspicious of.*

ignāvus, -a, -um, adj., *inactive, idle, slothful, lazy.*

igneus, -a, -um [ignis], adj., *fiery.*

ignis, -is, m., *fire, flame, conflagration, lightning; fury, rage, wrath; love.*

ignōbilis, -e [in + (g)nobilis], adj., *common, low, base, ignoble, mean.*

ignōrō [cf. ignarus], 1, *be ignorant of, not know.*

ignōtus, -a, -um [in + gnotus], adj., *unknown, strange;* subst., **ignōtus, -ī**, m., *stranger.*

īlex, -icis, f., *ilex, holm oak, oak.*

Ilia, -ae, f., mother of Romulus and Remus; also called Rhea Silvia.

Īliacus, -a, -um [Ilium], adj., *Ilian, Trojan, of Ilium.*

Ilias, -adis [Ilium], f., *a Trojan woman.*

īlicet [ire + licet], adv., *straightway, at once, immediately, forthwith.*

Īlionē, -ēs, f., eldest daughter of Priam.

Īlioneus, -eī, m., a Trojan companion of Aeneas.

Ilium, -ī, n., *Troy.*

Ilius, -a, -um [Ilium], adj., *of Ilium, Ilian, Trogan.*

ille, illa, illud, demons. pron. adj., or subst., *that; he, she, it, they; that famous.*

illīc [ille], adv., *in that place, there.*

illinc [ille], adv., *from that side, thence; on that side.*

illūc [ille], adv., *thither, in that way* or *direction, there.*

Illyricus, -a, -um, *of Illyria*, the country north of Epirus, *Illyrian.*

Ilus, -ī, m. 1, Son of Tros and king of Troy. 2, An earlier name of Ascanius or Iulus.

imāgō, -inis, f., *image, form, shape, figure, likeness; semblance, appearance; ghost, shade, phantom, apparition; picture, conception*, 6, 405.

imber, -bris, m., *rain, rain-storm, rain-cloud, storm, water, flood.*

imitābilis, -e [imitor], adj., *that may be imitated.*

imitor, 1, *imitate, counterfeit.*

immānis, -e, adj., *monstrous, huge, vast, enormous; atrocious, savage, fierce, cruel, dreadful.*

immemor, -oris [in- + memor], *unmindful, forgetful, heedless.*

immēnsus, -a, -um [in- + metior], adj., *unmeasured, boundless, vast, immense, mighty.*

immergō, -ere, -mersī, -mersus [in + mergo], *plunge into, immerse, drown, overwhelm.*

immeritus, -a, -um [in- + mer-

tus], adj., *undeserving, guiltless, innocent.*

immineō, -ēre, *hang over, overhang, threaten.*

immisceō, -ēre, -miscuī, -mixtus or **-mistus** [in + misceo], *mingle with; blend with; fade into, vanish into* or *in.*

immītis, -e [in- + mitis], adj., *not mild, harsh, cruel, merciless, fierce.*

immittō, -ere, -mīsī, -missus, *send into* or *to; let go, let loose, urge on; admit, let in; let grow,* 3, 593; w. **habēnās,** *loosen, slacken, give loose reins to;* w. **sē,** *dash into, rush into.*

immō, adv., *nay rather, nay then, nay but.*

immortālis, -e [in- + mortalis], *immortal, undying, imperishable.*

immōtus, -a, -um [in- + motus], adj., *unmoved, motionless, immovable, fixed, unshaken, steadfast.*

immūgiō, -īre, -īvī or **-iī** [in + mugio], *bellow within, resound, roar.*

immundus, -a, -um [in- + mundus], adj., *unclean, dirty, foul, filthy.*

impār, -paris [in- + par], adj., *unequal, in unequal combat,* 1 475.

impediō, -īre, -īvī or **-iī, -ītus** [in + pes], *entangle, encircle, involve; impede, obstruct, interweave.*

impellō, -ere, -pulī, -pulsus [in+ pello], *push, drive to* or *against, drive; impel, push onward* or *forward, urge, set in motion,* w. **rēmōs,** *set in motion, ply.*

imperium, -ī [impero], n., *command, power, authority, sovereignty, dominion; empire, kingdom.*

imperō, 1, *command, order.*

impetus, -ūs [in + peto], m., *attack, assault; impulse, impetus, violence.*

impiger, -gra, -grum [in- + piger], *not slow, not slothful; quick, nothing loath.*

impingō, -ere, -pēgī, -pāctus [in + pango], *dash against, drive against, force against.*

impius, -a, -um [in- + pius], adj., *impious, evil, base; unnatural, undutiful.*

implācātus, -a, -um [in- + placo], *insatiate, unappeased.*

impleō, -ēre, -plēvī, -plētus [in + pleo], *fill, fill up, satisfy.*

implicō, -āre, -āvī or **-uī, -ātus,** or **-itus,** *enfold, entwine, infuse,* w. **sē,** *cling to.*

implōrō [in + ploro, *wail*], 1, *implore, beg for, beseech, entreat.*

impōnō, -ere, -posuī, -positus [in + pono], *place* (or *put*) *in, into, upon* or *over, crown; impose, set.*

imprecor [in + precor], 1, *imprecate, invoke* good or evil against one.

imprimō, -ere, -pressī, -pressus, [in + primo], *press to* or *upon, stamp, engrave, emboss.*

improbus, -a, -um [in- + probus], adj., *wicked, bad, cruel, malicious; insatiate, ravenous, importunate; braggart,* 5, 397.

imprōvidus, -a, -um [in- + providus], adj., *unforeseeing, unwary, unsuspecting.*

imprōvīsus, -a, -um [in- + provideo], adj., *unforeseen, unlooked for, unexpected, sudden.*

impūbēs, -is or **-eris** [in- + pubes], adj., *beardless, youthful, young*, 5, 546.

impūne [impunis], adv., *without punishment, with impunity.*

īmus, -a, -um, adj., see **īnferus**.

in, prep. w. abl. and acc.; (1) w. abl., *in, on, upon, among, at; in case of, in respect to;* (2) w. acc., *into, to, towards, against; on, upon, among, for.*

inamābilis, -e [in- + amo] adj., *unlovely, hateful, hated, revolting.*

inānis, -e, adj., *empty, vain, idle, useless, fruitless; shadowy, unsubstantial, phantom.*

inbellis, -e [in- + bellum], adj., *unwarlike, feeble.*

incānus, -a, -um, adj., *hoary, gray.*

incassum, adv., *in vain.*

incautus, -a, -um [in- + cautus], adj., *careless, off one's guard, unsuspecting.*

incēdō, -ere, -cessī, -cessus, *go, walk, advance, proceed*, in a dignified or stately manner.

incendium, -ī [incendo], n., *fire, flame, conflagration.*

incendō, -ere, -cendī, -cēnsus, *set fire to, kindle, burn; light up, make bright; inflame, incite, enrage, excite.*

inceptum, -ī [incipio], n., *beginning, attempt, undertaking, purpose.*

incertus, -a, -um [in- + certus], adj., *uncertain, doubtful, fickle; ill-aimed*, 2, 224; *fitful, dim, indistinct.*

incessus, -ūs [incedo], m., *walk, gait.*

incestō, -āre [incestus], *defile, pollute.*

1. **incidō, -ere, -cidī**, [in- + cado], *fall upon, fall, meet.*

2. **incīdō, -ere, -cīdī, -cīsus** [in- + caedo], *cut into, cut.*

incipiō, -ere, -cēpī, -ceptus [in + capio], *begin, undertake, essay.*

inclēmentia, -ae [in- + clemens], f., *cruelty, severity.*

inclūdō, -ere, -clūsī, -clūsus [in + claudo], *shut up, shut in, inclose, confine.*

inclutus, -a, -um [in + cluo, clueo, (κλύω, *hear*)], adj., *illustrious, famous, renowned.*

incognitus, -a, -um [in- + cognosco], adj., *unknown.*

incohō, 1, *begin, erect, lay the foundations of, make in outline.*

incolo, -ere, -coluī [in + colo], *inhabit, dwell in.*

incolumis, -e, adj., *unharmed, uninjured, unimpaired, safe.*

incomitātus, -a, -um, adj., *unaccompanied, unattended, alone.*

inconcessus, -a, -um [in- + concedo], adj., *not permitted, not allowed, unlawful.*

incōnsultus, -a, -um [in- + consulo], adj., *without advice.*

incrēdibilis, -e [in- + credo], adj., *incredible, strange.*

increpitō [increpō], 1, *challenge, chide.*

increpō, -āre, -uī, -itus [rarely -āvī,-ātus], *rattle, clatter; chide, challenge*, 6, 387.

increscō, -ere, -ēvī, -crētus, *grow in, upon,* or *up, shoot up, increase.*

incubō, -āre, -uī (-āvī), -itus (-ātus) [in + cubo], *lie upon, rest upon; brood over, gloat over*, 6, 610.

incultus, -a, -um [in- + colo], adj., *uncultivated, wild, neglected, unkempt, disordered.*

incumbō, -ere, -cubuī, -cubitus [in + old verb cumbo], *lie upon, lean upon* or *over, overhang; fall upon, swoop down upon; urge on, add weight to; bend to* any task, *ply.*

incurrō, -ere, -currī or **-cucurrī, -cursus** [in + curro], *run into, rush in, into,* or *against, attack.*

incurvō [in + curvo], 1, *bend.*

incūsō [in + causa], *chide, blame, accuse, upbraid; complain.*

incutiō, -ere, -cussi, -cussus [in + quatio], *strike upon, against,* or *into; put into.*

indāgō, -inis, f., *an encircling* or *enclosing* of a portion of the forest with nets; *toils;* fig., *the chase.*

inde, adv., *from that place, from there, thence; from that time, then, next, after that.*

indēbitus, a, -um [in- + debeo], adj., *not due, undeserved, unpromised.*

indēprēnsus, -a, -um [in- + prendo], adj., *undiscovered, without a clew* or *solution, intricate.*

Indī, -ōrum, m., *inhabitants of India, Indians.*

indicium, -ī [indico], n., *disclosure, proof, charge, testimony, evidence.*

indicō, -ere, -dixī, -dictus [in + dico], *declare, proclaim, announce; appoint, order.*

indignor [indignus], 1, *deem* (or *consider*) *unworthy; be indignant* or *angry; chafe, fret.*

indignus, -a, -um [in- + dignus], adj., *unworthy, undeserved; shameful, cruel.*

indomitus, -a, -um [in- + domo], adj., *untamed, invincible, indomitable; fierce, fiery, savage.*

indūcō, -ere, -dūxī, -ductus [in + duco], *draw on, put on; induce, influence, incite, persuade.*

indulgeō, -ēre, -dulsī, -dultus, *indulge in, give way to, yield to.*

induō, -ere, -uī, -ūtus, *put on, assume; surround, deck, crown*, 3, 526; pass. as middle w. acc., *put on, gird one's self with;* **indūtus, -a, -um**, *clad in, arrayed in.*

inēluctābilis, -e [cf. luctor], adj., *inevitable.*

ineō, -īre, -īvī or **-iī, -itus** [in + eo], *go into, enter; enter upon, begin, undertake.*

inermis, -e [in- + arma], adj., *unarmed, defenceless.*

iners, -ertis [in- + ars], adj., *unskilled, lazy, sluggish, timid, harmless; lifeless, dead*, 2, 364.

inexpertus, **-a**, **-um** [in- + experior], adj., *untried.*

inextrīcābilis, **-e** [in- + extrico], adj., *inextricable, intricate.*

īnfabricātus, **-a**, **-um** [in- + fabricatus], adj., *unwrought, unshaped, rough.*

īnfandus, **-a**, **-um** [in- + for], adj., *unspeakable, unutterable; dreadful, terrible, awful; base, cruel, detestable; impious, abominable, iniquitous.*

īnfāns, **-antis** [in- + for], adj., *not speaking;* subst., m. and f., *an infant.*

īnfaustus, **-a**, **-um** [in- + faustus], adj., *ill-omened, ill-fated, unfortunate.*

1. **īnfectus**, **-a**, **-um** [in- + facio], adj., *not made, not done, false.*

2. **īnfectus** **-a**, **-um** [inficio] part. adj., *stained, discolored, dyed, inwrought, ingrained.*

īnfēlix, **-īcis** [in- + felix], adj., *unhappy, wretched; unfortunate, unlucky, luckless; ill-omened, ill-fated.*

īnfēnsus, **-a**, **-um**, adj., *hostile, destructive; angry, enraged, furious.*

īnfernus, **-a**, **-um** [inferus], adj., *infernal, of the Lower World.*

īnferō, **-ferre**, **intulī**, **inlātus** [in + fero], *carry* (or *bring*) *to* or *into, bear to, into,* or *against; offer, sacrifice, present;* w. **sē**, *advance, proceed, appear, present one's self;* pass. as middle, *pursue, follow.*

īnferus, **-a**, **-um**, adj., *below, underneath;* comp., **īnferior**, **-ius**, *lower, inferior, worse;* superl., **īnfimus** (or **-īmus**), **-a**, **-um**, *lowest, deepest, inmost, lowest part of, bottom.*

īnfestus, **-a**, **-um**, adj., *hostile, deadly, fatal, threatening.*

īnfīgō, **-ere**, **-fīxī** **-fīxus** [in + figo], *fix upon, fasten upon, impale; fasten, fix, implant.*

īnfindō, **-ere**, **-fidī**, **-fissus** [in + findo], *cleave.*

īnfit, defect., *he begins.*

īnflammō [in + flamma], 1, *kindle, set on fire, inflame.*

īnflectō, **-ere**, **-flexī**, **-flexus** [in + flecto], *bend; change, alter; move, influence, affect, sway.*

īnflō [in + flo], 1, *blow into, inflate, fill, swell.*

īnfōrmis, **-e** [in- + forma], adj., *shapeless, formless, misshapen, hideous, unsightly.*

īnfrāctus, **-a**, **-um** [in- + frango], adj., *broken, weakened, overcome, subdued.*

īnfrendeō, **-ēre**, and **-frendo**, **-ere**, *gnash* the teeth.

īnfrēnus, **-a**, **-um** [in- + frenum], adj., *unbridled, using no bridles.*

īnfula, **-ae**, f., *fillet, head-band,* of white and red wool used in religious ceremonies as a badge of consecration and sanctity.

īnfundō, **-ere**, **-fūdī**, **-fūsus**, *pour in, into,* or *upon; spread over, diffuse; infuse; crowd, throng* (used of people).

ingeminō [in + gemino], 1, *redouble, repeat; be redoubled, increase, flash repeatedly.*

ingemō, **-ere**, **-gemuī** [in- + gemo], *groan, sigh, lament.*

ingēns, **-tis**, adj., *enormous, vast, huge, mighty, massive, immense, great.*

ingrātus, **-a**, **-um** [in- + gratus], adj., *unpleasant, ungrateful, cold, unfeeling, unresponsive.* 6. 213.

ingredior, **-ī**, **-gressus** [in + gradior], *enter, walk, proceed, advance; undertake, enter upon, begin.*

ingruō, **-ere**, **-uī**, *burst upon, rush upon, sweeps on.*

inhiō [in + hio], 1, *gape, gape at, gaze at eagerly; inspect, examine.*

inhonestus, **-a**, **-um** [in- + honestus], adj., *shameful, ignominious, dishonorable, disfiguring, hideous.*

inhorreō, **-ēre**, **-uī** [in + horreo], *bristle;* of the sea, *become rough, swell, rise.*

inhospitus, **-a**, **-um** [in- + hospes], adj., *unfriendly, inhospitable.*

inhumātus, **-a**, **-um** [in- + humo], adj., *unburied.*

iniciō, **-ere**, **-iēcī**, **-iectus** [in + iacio], *throw* (*cast* or *hurl*) *at, into, upon,* or *against.*

inimīcus, **-a**, **-um** [in- + amicus], adj., *unfriendly, hostile, destructive.*

inīquus, **-a**, **-um** [in + aequus], adj., *unfair, unjust; unfriendly, hostile, adverse; unfavorable, disadvantageous; narrow, dangerous; unfortunate, unhappy.*

iniūria, **-ae** [in- + ius], f., *wrong, injury, injustice, story of wrong; affront, insult.*

iniussus, **-a**, **-um** [in- + iubeo], adj., *unbidden.*

inlābor, **-ī**, **-lāpsus** [in + labor], *glide into, enter, inspire.*

inlaetābilis, **-e** [in- + laetabilis], adj., *joyless, cheerless, dismal, mournful.*

inlīdō, **-ere**, **-līsī**, **-līsus** [in + laedo], *dash* (or *strike*) *into, upon,* or *against; drive upon, crash into.*

inlūdō, **-ere**, **-lūsī**, **-lūsus** [in + ludo], *mock at, jeer at, make sport of, deride, insult.*

inlūstris, **-e** [in, cf. lux], adj., *bright, clear, brilliant; illustrious, famous, renowned.*

inluviēs, **-ēī** [in-, cf. luo], f., *filth.*

innectō, **-ere**, **-nexuī**, **-nexus** [in + necto], *tie, bind, fasten; bind around* or *about; invent, devise, contrive.*

innō [in + no], 1, *float upon, sail upon, swim in.*

innoxius, **-a**, **-um** [in- + noxius], adj., *harmless.*

innumerus, **-a**, **-um** [in- + numerus], adj., *countless, numberless, innumerable.*

innūptus, **-a**, **-um** [in- + nubo], adj., *unmarried, unwedded, virgin.*

inolēscō, **-ere**, **-olēvī**, **-olitus**, *grow in, to,* or *upon, become ingrown* or *ingrained.*

inopīnus, **-a**, **-um** [in-, cf. opinor], adj., *unexpected, unforeseen.*

inops, **-opis** [in- + ops], adj., *poor, needy, destitute, bereft of.*

Īnōus, -a, -um [Ino], adj., *of* or *belonging to Ino; son of Ino*, 5, 823. Ino was a daughter of Cadmus and wife of Athamas; she leaped into the sea with her child Melicertes in her arms; the gods changed her into a sea goddess, Leucothea, and her son into a sea god Palaemon.

inquam, defect., *say*.

inremeābilis, -e [in-, cf. remo], adj., *that which cannot be gone over again, irretraceable; inextricable*.

inrīdeō, -ēre, -rīsī, -rīsus [in + rideo], *laugh at, mock, insult, deride*.

inrigō [in + rigo], 1, *water, bedew; diffuse, pervade*.

inrītātus, -a, -um [inrito], part. and adj., *irritated, provoked, excited, exasperated, incensed*.

inritus, -a, -um [in- + reor], adj., *vain, ineffectual, useless, to no purpose, fruitless*.

inrumpō, -ere, -rūpī, -ruptus [in + rumpo], *break into; burst* (or *rush*) *into* or *through*.

inruō, -ere, -uī [in + ruo], *rush into* or *upon*.

īnsānia, -ae [insanus], f., *insanity, madness, folly*.

īnsānus, -a, -um [in- + sanus], adj., *insane, mad; inspired*.

īnscius, -a, -um [in-, cf. scio], adj., *not knowing, ignorant, unaware, unconscious; amazed, bewildered*.

īnscrībō, -ere, -scrīpsī, -scrīptus [in + scribo], *write upon* or *in, mark, inscribe*.

īnsequor, -sequī, -secūtus [in + sequor], *follow, pursue, follow up; persecute, harass;* w. inf., *proceed*, 3, 32.

īnserō, -serere, -seruī, -sertus [in + sero], *put in* or *into, insert*.

īnsertō [insero], 1, *put in, insert, thrust in*.

īnsideō, -ēre, -sēdī, -sessus [in + sedeo], *sit on* or *upon, sit down upon, take possession of, occupy*.

īnsidiae, -ārum [insideō], f., *ambush; stratagem, trick, snare, wile, treachery, deceit, artifice, plot*.

īnsīdō, -ere, -sēdī, -sessus, *sit down upon, settle on* or *upon, rest upon*.

īnsigne, -is [insignis], n., *badge, sign, token, ornament, decoration*.

īnsignis, -e [in + signum], adj., *marked; distinguished, remarkable, conspicuous; beautiful, brilliant, splendid; noted, famous, renowned*.

īnsinuō [in + sinus], 1, *wind in, creep in, steal in, penetrate*.

īnsistō, -ere -stitī [in + sisto], *stand upon, tread upon; continue, persist, begin*.

īnsomnium, -ī [in + somnus], n., *dream*.

īnsonō, -āre, -sonuī [in + sono], *sound loudly, resound, reëcho; crack* (with) a whip, 5, 579.

īnsōns, -sontis, adj., *guiltless, innocent, harmless, unoffending*.

īnspērātus, -a, -um, [in- + spero], adj., *unhoped for*.

īnspicīō, -ere, -spexī, -spectus [in + spicio], *look into, examine, inspect.*

īnspīrō [in + spiro], 1, *breathe into, inspire, impart.*

īnstar, n. indecl., *likeness, image; grandeur, majesty*, as a quasi-preposition, with gen., *as large as.*

īnstaurō, 1, *renew, repeat, begin again* or *anew; celebrate anew, celebrate; requite, repay.*

īnsternō, -ere, -strāvī, -strātus [in + sterno], *spread over, cover.*

īnstīgō [cf. στίζω, prick], 1. *spur on, urge on, incite, stimulate.*

īnstimulō, 1, *spur on, stimulate.*

īnstituō, -ere, -uī, -ūtus [in + statuo], *found, build, erect; ordain, establish, appoint.*

īnstō, -āre, -stitī, *press upon, pursue; press on* or *forward, push on, urge on; persist, be eager* or *determined.*

īnstruō, -ere, -strūxī, -strūctus [in + struo], *build, construct; draw up, set in order, arrange; furnish, equip, fit out; instruct, train.*

īnsuētus, -a, -um [in- + suesco], adj., *unaccustomed, unusual, unwonted, unfamiliar.*

īnsula, -ae, f., *island.*

īnsultō [in + salio], 1, *spring* (or *leap*) *upon* or *at, insult, revile, be insolent.*

īnsum, -esse, -fuī [in + sum], *be in* or *on.*

īnsuō, -ere, -suī, -sūtus, *sew in, into*, or *on.*

īnsuper [in + super], adv., *above, over; besides, moreover, in addition.*

īnsuperābilis [in- + supero], *unconquerable, invincible.*

īnsurgō, -ere, -surrēxī, -surrēctus [in + surgo], *rise upon, rise to* (the oars), *rise; ply with vigor.*

intāctus, -a, -um, [in- + tango], adj., *untouched, untouched* by the yoke, 6, 38; *virgin.*

integer, -gra, -grum [in- + root of tango], adj., *unimpaired, undiminished, entire; sound, healthy, pure.*

intemerātus, -a, -um [in-, cf. temero], adj., *inviolate, pure, unsullied;* of wine, *unmixed*, 3, 178.

intempestus, -a, -um [in-, cf. tempus], adj., *unseasonable; gloomy, dark.*

intendō, -ere, -tendī, -tentus [in + tendo], *stretch, stretch out, extend, spread; swell, fill; hang with, cover with.*

intentō [intendo], 1, *stretch out, hold out, brandish; threaten*, 1, 91.

intentus, -a, -um [intendo], adj., *stretched, strained; intent, eager, attentive, expectant.*

inter, prep. w. acc., *between, among, in the midst of; during.*

intercludō, -ere, -ūsī, -ūsus [inter + claudo], *shut off* or *in, cut off, hinder, prevent.*

interdum, adv., *sometimes.*

interea [inter + ea], adv., *meanwhile, in the meantime.*

interfor [inter + for], 1, *interrupt.*

interfūsus, -a, -um [interfundo], part. and adj., *flowing between, poured between; suffused, marked.*

interior, -ius [inter], comp. adj., *interior, inner, inside, on the inside;* superl., **intimus, -a, -um**, *inmost, innermost.*

interluō -ere [inter + luo], *flow between, wash.*

interpres, -pretis, c., *mediator, agent, messenger*, 4, 356; *author, prophet, interpreter.*

interritus, -a, -um [in- + terreo], adj., *unterrified, undaunted, fearless, dauntless.*

interruptus, -a, -um [interrumpo], adj., *broken off, interrupted.*

intervāllum, -ī [inter + vallum], n., *interval, distance.*

intexō, -ere, -texuī, -textus, *interweave, weave in, embroider; frame, fashion; cover.*

intimus, -a, -um, adj., see **interior**.

intonō, -tonāre, -tonuī [in + tono], *thunder.*

intorqueō, -ere, -torsī, -tortus [in + torqueo], *hurl, cast against.*

intrā [inter], prep. w. acc., *within.*

intractābilis, -e [in- + tractabilis], adj., *intractable, unmanageable; unconquerable, invincible.*

intremō, -ere, -uī [in + tremo], *tremble, shake, quake.*

intrō [intro, adv.], 1, *enter, go into, penetrate, pierce.*

intrōgredior, -ī, -gressus [intro- + gradior], *step into, walk into, enter.*

intus, adv., *on the inside, within.*

inultus -a, -um [in- + ulciscor], adj., *unavenged.*

inūtilis, -e [in- + utilis], adj., *useless.*

Inuus, -ī, m., see **Castrum Inuī**.

invādō, -ere, -vāsī, -vāsus [in + vado], *enter; rush upon, rush into, attack, assail, invade; enter upon, undertake; accost, address* reproachfully.

invalidus, -a, -um [in- + validus], adj., *not strong, feeble, weak, infirm.*

invehō, -ere, -vexī, -vectus [in + veho], *carry* (or *bear*) *in, into,* or *along;* pass, *be borne, ride, drive,* or *sail.*

inveniō, -īre, -vēnī, -ventus [in + venio], *come upon, find; find out, discover, invent.*

inventor, -ōris [invenio], m., *finder; inventor, deviser, contriver.*

invergō, -ere [in + vergo, *bend*], *pour upon.*

invictus, -a, -um [in- + vinco], adj., *unconquered, invincible.*

invideō, -ēre, -vīdī, -vīsus [in + video], *envy, begrudge.*

invidia, -ae [invideo], f., *envy, hatred, jealousy, grudge, dislike, ill-will.*

invīsō, -ere, -vīsī, -vīsus, *come* (or *go*) *to see, visit.*

invīsus, -a, -um [invideo], p. p. *hated, hateful, detested, odious.*

invītō, 1, *invite, summon; allure, incite, tempt.*

invītus, -a, -um, adj., *unwilling, unfriendly.*

invius, -a, -um [in- + via], adj., *pathless, impassable, difficult; inaccessible.*

involvō, -ere, -volvī, -volūtus, *wrap up, roll up, envelop, involve; engulf, overwhelm.*

Īonius, -a, -um, adj., of *Ionia, Ionian;* Ionia was a country of western Asia Minor: subst., **Īonium**, or **Īonium Mare**, *the Ionian Sea;* this was the lower part of the Adriatic.

Iōpās, -ae, m., a minstrel of Carthage.

Īphitus, -ī, m., a Trojan.

ipse, -a, -um, intens. pron., *self, himself, herself, itself, themselves, I myself*, etc.; *very, the very.*

īra, -ae, f., *anger, wrath, rage, fury, resentment, hatred.*

Īris, -idis, f., acc., **Īrim**, *Iris*, goddess of the rainbow, daughter of Thaumas and Electra, and messenger of the gods, particularly of Juno.

is, ea, id, demons. pron., *that, this; he, she, it.*

iste, -a, -ud, demons. pron., *that* (or *this*) *of thine* (or *yours*); *that, this, yonder, yon.*

istinc [iste], adv., *from there* where you are.

ita [is], adv., *so, thus.*

Ītalia, -ae (the initial *I* is long by poetic license), f., *Italy.*

Italus, -a, -um [Italia], adj., *Italian;* subst., **Itali, -ōrum**, m., the *Italians.*

iter, itineris [eo], n., *way, journey, path, road, march, passage; course, voyage.*

iterum, adv., *again, a second time.*

Ithaca, -ae, f., an island in the eastern part of the Ionian Sea, the home of Ulysses.

Ithacus, -a, -um, adj., *of Ithaca, Ithacan;* subst., **Ithacus, -ī**, m., *the Ithacan*, meaning Ulysses.

iuba, -ae, f., *mane, crest, plume.*

iubar, -aris, n., *ray of light, sunshine, dawn.*

iubeō, -ēre, iussī, iussus, *order, command, bid; desire, wish; persuade, advise; admonish, urge, enjoin.*

iūcundus, -a, -um, adj., *pleasant, delightful.*

iūdex, -icis [ius + dico], c., *judge.*

iūdicium, -ī [iudex], n., *judgment, decision.*

iugālis, -e [iugum], adj., *of wedlock, of matrimony, nuptial, conjugal.*

iūgerum, -ī [akin to iugum], n., a Roman acre, about five-eighths of an English acre; *iuger, acre.*

iugō [iugum], 1, *yoke; unite* (or join) *in marriage, marry.*

iugum, -ī [cf. iungo], n., *yoke; team* of horses; *ridge, summit; bench, thwart.*

Iūlius, -ī, m., the name of a Roman gens to which the family of Caesar belonged.

Iūlus, -ī, m., *Iulus* or *Ascanius*, the son of Aeneas.

iūnctūra, -ae [iungo], f., *joining, joint.*

iungō, -ere, iūnxī, iūnctus,

yoke, join, unite; clasp, fasten together, arrange.

Iūnō, -ōnis, f., *Juno,* wife and sister of Jupiter and daughter of Saturn; w. **inferna,** *Juno of the Lower World,* i.e. *Proserpina.*

Iūnōnius, -a, -um [Iuno], adj., *of Juno, Junonian, Juno's.*

Iuppiter, Iovis, m., *Jupiter,* king of the gods, son of Saturn and Rhea; w. **Stygius,** *Pluto,* king of the Lower World.

iūrō [ius], 1, *take an oath, swear by, call to witness; swear.*

iūs, iūris, n., *law, right, justice, equity; obligation, claim.*

iussum, -ī [iubeo], n., *command, order, decree, mandate.*

iussus, -ūs [iubeo], m., only in abl. sing., *by command, by order, by decree,* 2. 247.

iūstitia, -ae [iustus], f., *justice, righteousness, equity.*

iūstus, -a, -um [ius], adj., *just, right, righteous, fair;* subst., **iūstum, ī,** n., *that which is just, right,* etc.

iuvenālis, -e [iuvenis], adj., *of youth, youthful.*

iuvencus, -ī [iuvenis], m., *young bullock, bullock;* **iuvenca, -ae,** f., *heifer.*

iuvenis, -e, adj., young (applied to persons in the fulness of strength and vigor); subst. **iuvenis, -is,** c., *young man, young woman.*

iuventa, -ae [iuvenis], f., *youthfulness, youth.*

iuventās, -ātis [iuvenis], f., *youthfulness, youth, vigor of youth.*

iuventūs, -ūtis [iuvenis], f., *time* (or *season*) *of youth, youth;* collective noun, *the young, young men, the youth, warriors,* 1, 467.

iuvō, -āre, iūvī, iūtus, *help, assist, aid; please, gratify, delight.*

iūxtā [iungo], adv., *near, near by, close by, hard by;* prep. w. acc., *close to, next to, near to.*

Ixīōn, -onis, m., king of the Lapithae and father of Pirithous; he was fastened to an ever-revolving wheel in Tartarus because he had insulted Juno.

K

Kartēnāgō, -inis, f., *Carthage,* a city built by the Phoenicians on the northern coast of Africa, opposite Sicily, and not far from the modern Tunis.

L

labefaciō, -ere, -fēci, -factus [labo + facio], *cause to totter, cause to waver, shake, agitate, weaken.*

lābēs, -is [labor], f., *fall, downfall, ruin; stain, blemish; beginning of evil.*

labō, 1, *give way, totter, waver, falter, yield.*

1. **lābor, -ī, lāpsus,** *slide, glide down* or *away, slip, fall, descend; pass away, perish, decline; faint, swoon.*

2. **labor** (**labōs**), **-ōris,** m., *labor, toil, task, work; effort, struggle; hardship, trial, danger, suffer-*

ing, disaster, distress, misfortune, calamity, sorrow; workmanship, 1, 455; person, *Toil*, 6, 277.

labōrō [labor], 1, *work, toil; fashion, prepare, embroider, elaborate.*

Labyrinthus, -ī, m., *the Labyrinth;* this was a celebrated structure built in Crete by Daedalus for king Minos, and abounding in winding and intersecting paths amid which the stranger hopelessly lost his way.

lac, lactis, n., *milk, juice.*

Lacaena, -ae, f., *Lacedaemonian, Spartan;* subst., *the Lacedaemonian or Spartan woman, Helen.*

Lacedaemonius, -a, -um, adj., *Lacedaemonian, Spartan.*

lacer, -era, -erum, adj., *torn, mangled, bruised, lacerated, mutilated.*

lacerō [lacer], 1, *tear, mutilate, wound, mangle, rend.*

lacertus, -ī, m., *upper arm, arm.*

lacessō, -ere, -īvī, -ītus, *provoke, rouse, incite, irritate, challenge.*

Lacīnius, -a, -um, adj., *Lacinian, of Lacinium;* this was the name of a promontory on the southern coast of Italy where there was a temple of Juno, 3, 552.

lacrima, -ae, f., *tear.*

lacrimābilis, -e [lacrima], *piteous, tearful.*

lacrimō [lacrima], 1, *shed tears, weep.*

lacus, -ūs, m., *lake, pool, swamp; river, stream.*

laedo -ere, laesī, laesus, *strike, smite, injure, mar, wound; hurt, offend, thwart.*

laena, -ae, f., *mantle.*

Lāertius, -a, -um, adj., *of Laertes,* the father of Ulysses; *Laertian.*

laetitia, -ae [laetus], f., *joy, delight, gladness.*

laetor [laetus], 1, *rejoice, be glad.*

laetus, -a, -um, adj., *joyful, joyous, glad, cheerful, happy; rejoicing, exulting; fortunate, prosperous, auspicious; rich, fertile; abundant, fruitful, plenteous.*

laevus, -a, -um, adj., *left, on the left hand, on the left side; stupid, foolish, infatuated;* subst., *the left, left hand.*

lambō, -ere, -ī, -itus, *lick, touch.*

lāmenta, -ōrum, n. pl., *wailing, lamentation, shriek.*

lāmentābilis, -e [lamenta], adj., *lamentable, deplorable, pitiable.*

lampas, -adis [λαμπάς], f., *lamp, torch, firebrand.*

lāniger, -era, -erum [lana + gero], *wool-bearing, woolly, fleecy.*

laniō, 1, *mangle, mutilate, lacerate, tear.*

Lāocoōn, -ontis, m., a Trojan priest of Apollo, serving also as priest of Neptune.

Lāodamīa, -ae, f., daughter of Acastus, and wife of Protesilaus, who was slain by Hector at Troy; she killed herself because of her husband's death.

Lāomedontēus, -a, -um, adj., *of*

Laomedon, father of Priam and king of Troy; *Trojan*.

Lāomedontiadēs, -ae, m., *son* (or *descendant*) *of Laomedon*; pl., *the Trojans*.

lapidōsus, -a, -um [lapis], adj., *stony*, *hard as stone*.

lapis, -idis, m., *stone*, *rock*, *marble*.

Lapitha, -ae, c., *one of the Lapithae*; pl., **Lapithae**, -ārum, m., a tribe of Thessalians who, at the marriage of Pirithous, their king, fought with the Centaurs.

lāpsō [lābor], 1, *fall down*, *slip*.

lāpsus, -ūs, m., *a slipping*, *a gliding*, *gliding motion*; *swoop*, *flight*, *course*; *fall*.

laquear, -āris, n., *a panelled* or *fretted ceiling* or *roof*.

Lār, **Laris**, m., *god of the fireside*, *hearth*, or *household*; *a tutelar deity*.

largus, -a, -um, adj., *copious*, *abundant*, *spacious*, *ample*, *large*, *extensive*.

Lārissaeus, -a, -um, adj., *of Larissa*, a town of Thessaly, the home of Achilles; *Larissaean*.

lassus, -a, -um, adj., *faint*, *weary*, *wearied*, *tired*, *exhausted*.

lātē [latus], adv., *broadly*, *widely*, *far and wide*.

latebra, -ae [lateo], f., *hiding-place*, *lurking-place*; *dark hollow*, *retreat*, *cavern*, *recess*.

latebrōsus, -a, -um [latebra], adj., *full of hiding-places*, *crannied*.

lateō, -ēre, -uī, *lurk*, *lie hidden*, *be concealed*, *be covered*; *escape of the knowledge* (or *notice*) *of*.

latex, -icis, m., *liquid*, *fluid*; *wine*, *water*.

1. **Latīnus**, -a, -um, adj., *Latin*, *of Latium*; **Latīnī**, -ōrum, m. *the Latins*.

2. **Latīnus**, -ī, m., a king of Latium; his capital city was Laurentum, and his daughter Lavinia became the wife of Aeneas.

Latium, -ī, n., a country of ancient Italy lying between the lower Tiber and Campania.

Lātōna, -ae, f., the mother of Apollo and Diana.

lātrātus, -ūs [latro], m., *barking*, *baying*.

lātrō, 1, *bark*, *bay*.

1. **lātus**, -a, -um, adj., *broad*, *wide*, *extensive*, *widespread*, *ample*.

2. **latus**, -eris, n., *side*, *flank*.

laudō [laus], 1, *praise*, *laud*, *commend*, *extol*.

Laurēns, -entis, adj., *of Laurentum*, the ancient capital of Latium; *Laurentian*.

laurus, -ī, and -ūs, f., *laurel*, *bay-tree*; *laurel* (or *bay*) *wreath*.

laus, **laudis**, f., *praise*, *glory*, *fame*, *renown*, *honor*; *merit*, *virtue*.

Lāvīnia, -ae, f., daughter of Latinus.

Lāvīnium, -ī, n., a town of Latium said to have been founded by Aeneas and named after his wife Lavinia.

Lāvīnius and **Lāvīnus**, -a -um, adj., *of Lavinium*, *Lavinian*.

lavō, **-āre** (**-ere**), **lāvī** (**lavāvī**), **lautus** (**lōtus**, **lavātus**), *wash, bathe, lave; wet, moisten, sprinkle.*

laxō [laxus], 1, *loosen, open, release, let go, relax; relieve, refresh; clear*, 6, 412.

laxus, **-a**, **-um**, adj., *slack, loose, loosened, open.*

lebēs, **-ētis**, m., *kettle, caldron.*

lectus [lego], **-ī**, m., *bed, couch.*

Lēda, **-ae**, f., wife of Tyndareus, king of Sparta, and mother of Castor and Pollux, and of Helen and Clytemnestra.

Lēdaeus, **-a -um** [Leda], adj., *of Leda, descendant* (or *daughter*), *of Leda.*

lēgifer, **-era**, **-erum** [lex + ferro], adj., *law-giving.*

legō, **-ere -lēgī**, **-lēctus**, *collect, gather, select, choose, pick; take in, furl; coast along, traverse, skim, sweep over; survey, scan, review.*

Lēnaeus, **-a**, **-um**, adj., *of the wine-press, of Bacchus, Bacchic, Lenaean.*

lēniō, **-īre**, **-īvī** or **-iī**, **-ītus** [lenis], *make mild, soothe, calm, quiet, allay, assuage.*

lēnis, **-e**, adj., *soft, mild, gentle, quiet.*

lentō [lentus], 1, *bend.*

lentus, **-a**, **-um**, adj., *pliant, flexible, tough; sluggish, slow.*

leō, **-ōnis**, m., *lion.*

Lerna, **-ae**, f., a marsh, near Argos, in which lived the Hydra slain by Hercules.

lētālis, **-e** [letum], ac. *mourn,* *mortal, fatal.* *il.*

Lēthaeus, **-a -um**, adj., *glow;* a river of the Lower Worl *eye;* waters caused forgetfulne:

lētifer, **-era**, **-erum** [letum + *on*, adj., *death-bearing, death-* *ing, deadly.*

lētum, **-ī**, n., *death, destruction.*

Leucaspis, **-is**, m., a companion o Aeneas.

Leucātēs, **-ae**, m., a promontory at the southern extremity of the island of Leucadia, near the coast of Acarnania.

levāmen, **-inis** [lĕvo], n., *relief, solace, comfort, consolation.*

1. **levis**, **-e**, adj., *light*, in weight, *slender, delicate, gentle; swift, fleet, quick.*

2. **lēvis**, **-e**, adj., *smooth, slippery, polished.*

1. **levō** [lĕvis], 1, *lighten, lift, raise; take off; aid, assist; relieve, alleviate.*

2. **lēvō** [lēvis], 1, *polish.*

lēx, **-lēgis**, f., *law, statute;* pl., *government; terms, conditions.*

lībāmen, **-inis** [libo], n., *libation, offering, sacrifice.*

libēns, **-entis** [libeo], part., *willing, cheerful, glad;* often with adverbial force, *willingly*, etc.

Līber, **-erī**, m., *god of wine*, an Italian deity identified by the Romans with the Greek Bacchus; fig., *wine.*

lībertās, **-ātis** [liber], f., *liberty, freedom.*

lībō, 1, *taste, sip*; w. **ōscula**, *kiss; pour, pour* (or *make*) *a*

Laomedon. *offer as a libation* or
king of Tr
Lāomedon, ibra], 1, *balance, poise,*
(or *des* *brandish, swing; launch.*
pl., *th* **nī, -ōrum**, m., a people
lapidō, elling in Illyria near the head
ston the Adriatic.
lapis **ya, -ae**, f., *northern Africa;*
m poet. for *Africa.*
La **ibycus, -a, -um**, adj., *Libyan, African.*
Libystis, -idis, adj., *Libyan.*
liceō, -ēre, -uī, -itus; impers., **licet, -ēre, licuit** or **licitum est**, *it is allowed, permitted, lawful, proper, right;* as conj., *although, though, even if.*
lignum, -ī, n., *wood, wooden structure.*
ligō, 1, *bind, wind* (or *coil*) *around, pinion.*
līlium, -ī [λείριον], n., *lily.*
Lilybēius, -a, -um, adj., *of Lilybaeum*, the western promontory of Sicily; *Lilybaean.*
limbus, -ī, m., *border, hem, fringe.*
līmen, -inis, n., *threshold, door, entrance, gate; dwelling, abode; temple, palace; starting-point* of a race.
līmes, -itis, m., *cross path, border path, course, track.*
līmōsus -a, -um [limus], adj., *muddy, miry, slimy.*
limus, -ī, m., *mud, mire, slime.*
lineus, -ā, -um [linum], adj., *of flax, flaxen, linen.*
lingua, -ae, f., *tongue, note, speech, voice, cry.*
linquō, -ere, līquī, *leave, depart from, leave behind; desert, abandon, forsake; yield up; desist from, give up.*
linteum, -ī [linum], n., *linen, cloth, sail.*
liquefaciō, -ere, -fēcī, -factus [liqueo + facio], *melt.*
1. **liquēns, -entis** [liqueo], part., *liquid, limpid, clear, fluid.*
2. **līquēns, -entis** [liquor], part., *liquid, fluid.*
liquidus, -a, -um [liqueo], adj., *liquid, fluid, flowing; clear, pure, serene.*
līquor, -ī, *be fluid* or *liquid; flow, run.*
litō, 1, *sacrifice, make atonement, appease, propitiate.*
lītoreus, -a, -um [litus], adj., *of the seashore, on the shore, on the bank* (rare), 3, 390.
lītus, -oris, n., *seashore, beach, coast, strand.*
lituus, -ī, m., *trumpet, clarion.*
lividus, -a, -um [liveo], adj., *dark blue, lead-colored, livid, leaden, dusky, dark.*
locō [locus], 1, *place, put, set, lay, found, establish, build.*
Locrī, -ōrum, m., a colony of Locrians from Greece, who settled in southern Italy, 3, 399.
locus, -ī, m. (m. and n. in pl.), *place, spot, site; region, locality, country; opportunity, place, chance, room; condition, state.*
longaevus, -a, -um [longus + aevum], adj., *aged.*
longē [longus], adv., *far off, at a distance, far, afar; from afar, from a distance; greatly, at great length.*

longinquus, -a, -um [longus], adj., *far off, remote, distant; long.*

longius, adv., comp. of **longē**, q. v.

longus, -a, -um, adj., *long, long continued, lasting, prolonged; distant, remote; deep*, 1, 159.

loquēla, -ae [loquor], f., *speech, word.*

loquor, -ī, **locūtus**, *speak, say, tell, sing.*

lōrīca, -ae [lorum], f., *a leather corselet, corselet, cuirass, coat of mail.*

lōrum, -ī, n., *strap* or *thong;* pl., *reins.*

lūbricus, -a, -um, adj., *smooth, slippery, slimy.*

lūceō, -ēre, **lūxī** [lux], *shine, gleam.*

lūcidus, -a, -um [lux], adj., *shining, bright, clear, gleaming.*

Lūcifer, -erī [lux + fero], m., *the light bringer, morning star.*

luctor, 1, *struggle, strive, wrestle.*

lūctus, -ūs [lugeo], m., *grief, sorrow, woe, suffering, lamentation*; person., 6, 274.

lūcus, -ī, m., *sacred* (or *consecrated*) *grove* or *wood; grove, wood, forest.*

lūdibrium, -ī [ludo], n., *mockery, sport.*

lūdō, -ere, **lūsī**, **lūsus**, *play, sport; make sport of, mock, delude, deceive.*

lūdus, -ī [ludo], m., *sport, game.*

luēs, -is, f., *plague, pestilence, blight, wasting sickness.*

lūgeō, -ēre, **lūxī**, **lūctus**, *mourn, mourn for, lament, bewail.*

lūmen, -inis [lux], n., *light, glow; torch; light of day, day; eye; life; air.*

lūna, -ae [cf. lux], f., *moon, moonlight.*

lūnātus, -a, -um [luna], adj., *moon-shaped, crescent.*

luō, -ere, **luī** [λύω], *atone for.*

lupa, -ae, f., *she-wolf.*

lupus, -ī, m., *wolf.*

lūstrō [lustrum], 1, *purify* by atonement, pass. as middle, *perform an expiatory sacrifice*, 3, 279; *pass around* or *over, traverse, pass in review, parade*, 5, 578; *survey, examine, review.*

lūstrum, -ī [luo], n., *a sacrifice of purification;* especially the national sacrifice made every fifth year at Rome when the census was taken; hence *a lustrum* or *period of five years.*

lustrum, -ī, n., *bog, fen; haunt, den, lair, covert* of wild beasts.

lūx, **lūcis**, f., *light, daylight, day; glory; life.*

lūxus, -ūs, m., *excess; luxury, magnificence, splendor; pleasure, wantonness.*

Lyaeus, -ī [λύω], m., *the one who delivers* or *sets free* from care; a Greek name for Bacchus.

Lyaeus, -a, -um, adj., *of Bacchus, Bacchic, Lyaean.*

lychnus, -ī, m., *lamp.*

Lycia, -ae, f., a country on the southwest coast of Asia Minor.

Lycius, -a, -um, adj., *Lycian;*

subst. pl., **Lyciī, -ōrum**, m., *the Lycians.*

Lyctius, -a, -um, adj., *of Lyctus*, a town in Crete; *Lyctian, Cretan.*

Lycūrgus, -ī, m., a Thracian king who opposed the worship of Bacchus and, as a punishment, was driven to insanity by the god.

Lycus, -ī, m., a companion of Aeneas.

Lȳdius, -a, -um, adj., *of Lydia, Lydian, Etruscan* (because the Etruscans were thought to have come originally from Lydia).

lympha, -ae, f., *clear water, water.*

lynx, lyncis, c., *lynx.*

M

Machāōn, -onis, m., a Grecian prince, said to have been the son of Aesculapius, and a surgeon of the Greeks at Troy.

māchina, -ae, f., *machine, engine of war; device, contrivance.*

maciēs, -ēī, f., *emaciation, leanness.*

mactō, 1, *sacrifice, offer up, immolate; slay, kill, slaughter.*

macula, -ae, f., *spot.*

maculō [macula], 1, *spot, stain.*

maculōsus, -a, -um [macula], adj., *spotted, mottled.*

madefaciō, -ere, -fēcī, -factus [madeo + facio], *wet, soak.*

madēns, -entis [madeo], part., *wet, moist, dripping.*

madēscō, -ere, maduī [madeo], *become wet* or *soaked; drip.*

madidus, -a, -um [madeo], adj., *wet, drenched, dripping.*

Maeander, -drī, m., a river of Asia Minor, famous for its winding course; *a winding* (or *wavy*) *line* or *border.*

Maeonius, -a, -um, adj., *of Maeonia*, a province of Lydia, *Lydian.*

Maeōtius, -a, -um, adj., *of the Maeotians*, a people of Scythia; *Maeotian, Scythian.*

maereō, -ēre, *mourn, grieve, lament, sorrow.*

maestus, -a, -um [maereo], adj., *sad, gloomy, mournful, sorrowful, unhappy.*

māgālia, -ium, n., *huts.*

magicus, -a, -um, adj., *magic.*

magis, adv., *more, rather.*

magister, -trī, m., *master, leader; pilot, helmsman, captain; teacher, instructor, trainer; guardian, tutor.*

magistrātus, -ūs [magister], m., *magistracy; magistrate.*

magnanimus, -a, -um [magnus + animus], adj., *magnanimous, noble-minded, great-souled, high-spirited.*

magnus, -a, -um, adj., *great, large, vast; noble, important, strong, grand, mighty, illustrious;* **maior nātū**, *older;* **maximus nātū**, *oldest, eldest.*

Māia, -ae, f., mother of Mercury (whose father was Jupiter) and daughter of Atlas; she was one of the Pleiades.

m [lo -ae, f., *cheek-bone, jaw-*
distance, jaw.
from a d [malus], adv., *badly, ill,*
length. *'ly; scarcely, hardly;* w.

adjectives sometimes equal to a negative; **male fīda**, *unsafe*, 2, 23.

Malea, **-ae**, f., a southern promontory of the Peloponnesus.

malesuādus, **-a**, **-um** [male + suadeo], adj., *impelling* (or *persuading*) *to evil*, *desperate*.

malignus, **-a**, **-um** [malus + geno], adj., *malignant*, *malicious*, *wicked*; *scanty*, *small*.

mālō, **mālle**, **māluī** [magis + volo], *wish more* or *rather*, *prefer*.

malum, **-ī** [malus], n., *evil*, *ill*, *misfortune*, *calamity*, *woe*; *evil deed*, *crime*; *pest*, *curse*, *mischief*.

1. **malus**, **-a**, **-um**, adj., *bad*, *evil*, *wicked*, *impious*; *poisonous*, *noxious*; *hostile*, 3, 398.

2. **mālus**, **-ī**, m., *mast*.

mamma, **-ae**, f., *breast*.

mandātum, **-ī** [mando], n., *order*, *command*, *charge*, *injunction*, *mandate*.

1. **mandō** [manus + do], 1, *commit*, *intrust*, *consign*; *command*, *direct*, *order*.

2. **mandō**, **-ere**, **mandī**, **mānsus**, *chew*, *champ*; *eat*, *devour*, *consume*.

maneō, **ēre**, **mānsī**, **mānsus**, *stay*, *remain*, *tarry*, *abide*; *abide by*, 2, 160; *await*, *wait for*.

Mānēs, **-ium**, m., *gods of the Lower World*, *souls of the dead in Hades*, *shades*, *ghosts*, *Manes*; *Lower World*, *abode of the dead*.

manicae, **-ārum** [manus], f. *manacles*.

manifēstus, **-a**, **-um** [manus + fendo, *strike*], adj., *plain*, *clear*, *evident*, *visible*, *manifest*.

mānō, 1, *drop*, *drip*, *trickle*, *flow*.

mantēle, **-is** [manus], n., *napkin*, *towel*.

manus, **-ūs**, f., *hand*; *handiwork*, *art*, *skill*; *act*, *action*, *prowess*, *deed*; *band*, *crowd*, *troop*, *force*.

Mārcellus, **-ī**, m., name of a Roman family to which belonged Marcus Claudius Marcellus, a successful opponent of Hannibal and conqueror of Syracuse; also Caius Claudius Marcellus, son of Octavia the sister of Augustus and adopted son of the Emperor; he died in early youth, 23 B.C.

mare, **-is**, n., *sea*.

maritus, **-ī**, m., *husband*, *lover*, *suitor*.

marmor, **-oris**, n., *marble*.

marmoreus, **-a**, **-um** [marmor], adj., *made of marble*, *marble*; *smooth*, *glassy*, *dazzling*, 6, 729.

Marpēsius, **-a**, **-um**, adj., *of Marpesus*, a mountain in the island of Paros; *Parian*, *Marpesian*.

Mārs, **Martis**, m., god of war, son of Jupiter and Juno; *war*, *battle*, *warlike* (or *martial*) *spirit*.

Massȳlī, **-ōrum** or **-um**, m., a people of northern Africa.

Massȳlus, **-a**, **-um**, adj., *Massylian*, *Libyan*.

māter, **mātris** [μήτηρ], f., *mother*; *native land*.

māternus, -a, -um [mater], adj., *of a mother, maternal.*

mātūrō [maturus], 1, *ripen; hasten, speed.*

mātūrus, -a, -um, adj., *ripe, mature; advanced.*

Maurūsius, -a, -um, adj., *Moorish, African, Mauretanian.*

Māvors, -ortis, another name for Mars.

Māvortius, -a, -um [Mavors], adj., *of Mars, martial, warlike, Mavortian.*

1. **maximus, -a, -um,** adj., superl. of **magnus.**

2. **Maximus, -ī,** m., a Roman family name; of those who bore it the most famous was Fabius Cunctator, the opponent of Hannibal, 6, 845.

meātus, -ūs [meo], m., *course, motion, movement.*

medicō [medicus], 1, *heal* (or *cure*) *with drugs; medicate, drug,* 6, 420.

meditor, 1, *think upon, meditate; design, purpose, intend.*

medium, -ī [medius], n., *middle, midst.*

medius, -a, -um, adj., *in the middle, in the midst, middle of, midst of, middle; intervening, between.*

Medōn, -ontis, m., a Trojan.

medulla, -ae [medius], f., *marrow.*

Megarus, -a, -um [Megara], adj., *of Megara,* a Sicilian city; *Megarean.*

mel, mellis, n., *honey.*

Meliboeus, -a, -um [Meliboea], adj., *of Meliboea,* a town of Thessaly; *Meliboean.*

melior, comp. of **bonus.**

Melitē, -ēs, f., a sea-nymph.

melius, adv., comp. of **bene.**

membrum, -ī, n., *limb, part, member.*

meminī, -isse, def. (imperative, **mementō**), *remember, be mindful.*

Memmius, -ī, m., a Roman gentile or family name.

Memnōn, -onis, m., son of Tithonus and Aurora, king of the Ethiopians, slain by Achilles at Troy.

memor, -oris, adj., *mindful, remembering, grateful; relentless.*

memorābilis, -e [memoro], adj., *memorable, famous, glorious.*

memorō [memor], 1, *call to memory* or *mind, mention; relate, recount, rehearse, tell; say, speak, call.*

mendāx, -ācis [mentior], adj., *lying, false, deceitful, untruthful.*

Menelāus, -ī, m., son of Atreus, brother of Agamemnon, and husband of Helen; he was king of Sparta and one of the Greek leaders in the Trojan war.

Menoetēs, -ae, m., a companion of Aeneas.

mēns, mentis, f., *mind, intellect, reason; soul, heart; disposition, feeling; design, purpose, plan, intention, will.*

mēnsa, -ae, f., *table; food, feast, viands.*

mēnsis, -is, m., *month.*

mentior, **-īrī**, **-ītus**, *lie, falsely assert, pretend;* part., **mentītus**, **-a**, **-um**, *lying, counterfeit.*

mentum, **-ī**, n., *chin, beard.*

mercor [merx], 1 *sell; buy, purchase.*

Mercurius, **-ī**, m., *son* of Jupiter and *messenger of the gods.*

mereō, **-ēre**, **-uī**, **-itus**, *earn, deserve, be worthy of, merit, earn.*

mergō, **-ere**, **mersī**, **mersus**, *dip, plunge, sink, overwhelm; hide, conceal, bury.*

mergus, **-ī**, m., *diver*, a kind of water-fowl.

meritum, **-ī** [mereor], n., *merit, desert, service.*

meritus, **-a**, **-um** [mereor], part., *deserved, due, just, deserving.*

merus, **-a**, **-um**, adj., *pure, unmixed;* subst., **merum**, **-ī**, n., *pure wine, unmixed wine; wine.*

-met, an intensive pronominal suffix, *e.g.* **egomet**, *I myself.*

mēta, **-ae**, f., *turning-point, goal; end, limit, bound; point* of land, *promontory*, 3, 429.

metallum, **-ī**, n., *metal.*

metō, **-ere**, **messuī**, **messus**, *reap, cut, gather*, 4, 513.

metuō, **-ere**, **metuī** [metus], *fear, be afraid of.*

metus, **-ūs**, m., *fear, dread, alarm.*

meus, **-a**, **-um** [me], poss. pron., *my, mine.*

mī, contr. of **mihi**.

micō, **-āre**, **-uī**, *vibrate, flash, glitter, gleam.*

migrō, 1, *go away, depart, migrate.*

mīles, **-itis**, m., *soldier, soldiery, armed men.*

mille, indecl. adj., *a thousand;* subst., pl., **mīlia**, **mīlium**, n., *thousands.*

minae, **-ārum**, f., *pinnacles, battlements; threats, menaces, curses; perils.*

Minerva, **-ae**, f., an Italian goddess identified with the Greek Athena; she was goddess of wisdom, arts, sciences, and warfare.

minimē [minimus], adv., *least, very little, not at all, by no means.*

minister, **-trī** [minus], m., *attendant, servant; tool, accomplice; agent, helper.*

ministerium, **-ī** [minister], n., *service, office, duty.*

ministrō [minister], 1, *serve; attend to, manage; supply, furnish, provide.*

Mīnōius, **-a**, **-um** [Minos], adj., *of Minos*, king of Crete.

1. **minor** [minae], 1, *project, tower; threaten, menace.*

2. **minor**, **minus**, comp. of **parvus**; subst., pl., **minōrēs**, **-um**, m., *descendants.*

Mīnōs, **-ōis**, m., a king of Crete, son of Jupiter and Europa, and after death a judge in the Lower World.

Mīnōtaurus, **-ī**, m., the Minotaur, the offspring of Pasiphae, half

man and half bull; he was confined by Minos in the Labyrinth, where he was slain by Theseus.

minus [minor], comp. adv., *less.*

mīrābilis, -e [miror], adj., *wonderful, admirable; extraordinary, strange.*

mīrandus, -a, -um [miror], adj., *to be wondered at; strange, marvellous, wonderful.*

mīror [mirus], 1, *wonder at, admire, wonder, marvel.*

mīrus, -a, -um, adj., *wonderful, marvellous.*

misceō, -ēre, miscuī, mixtus, *mix, mingle; unite, join; confuse, disturb, agitate, stir up, excite, throw into confusion; scatter.*

Mīsēnus, -ī, m., (1) son of Aeolus, trumpeter of Hector and afterwards of Aeneas; he was drowned on the coast of Campania. (2) Mount Misenus (or Misenum), a promontory south of Naples.

miser, -era, -erum, adj., *wretched, miserable, unhappy, unfortunate, sad, pitiable.*

miserābilis, -e [miseror], adj., *pitiable, wretched, miserable, deplorable.*

miserandus, -a, -um [miseror], adj., *piteous, wretched, unhappy, hapless.*

misereō, -ēre, -uī, -itus and **misereor, -ērī, -itus** [miser], *pity, take pity on, have* (or *feel*) *compassion for;* **miseret**, impers., *it grieves one for, one pities, etc.*

miserēscō, -ere, *feel pity for, pity.*

miseror [miser], 1, *feel pity for, pity, commiserate, take pity on.*

mītēscō, -ere [mitis], *grow* (or *become*) *ripe, mild, gentle,* or *peaceful.*

mītigō [mitis, + ago], 1, *make mild* or *ripe, soften, soothe, appease.*

mitra, -ae, f., *turban, cap, Phrygian cap.*

mittō, -ere, mīsī, missus, *send, despatch; hurl, fling, throw; lay aside, dismiss; finish, end; offer*, 6, 380.

Mnestheus, -eī, and **-eos**, m., a Trojan comrade of Aeneas.

mōbilitās, -ātis [mobilis], f., *motion, activity, swiftness, speed.*

modo [modus], adv., *only, but; lately, just now, but now; provided that.*

modus, -ī, m., *method, manner, mode, way; bound, limit, end.*

moenia, -ium, n., *walls, ramparts, fortifications; city, citadel.*

mola, -ae, f., *mill; coarse meal* used in sacrifice, *meal.*

mōlēs, -is, f., *mass, bulk, huge mass, weight, size; massive structure, building,* or *engine of war; dam, dike, mole; labor, task, toil; difficulty, trouble, effort; storm, tempest, disturbance.*

mōlior, -īrī, -ītus [moles], *pile up, build, erect, construct, labor upon; strive, endeavor, attempt,*

try, undertake; plan, contrive, devise; get ready, prepare; accomplish, cause, produce; pursue with toil, 6, 477.

molliō, -īre, -īvī and **-iī, -ītus** [mollis], *soften; soothe, calm, pacify, assuage, appease.*

mollis, -e, adj., *soft, tender, delicate, pliant, flexible; gentle, yielding, favorable.*

molliter, adv., comp. **mollius**, *delicately, skilfully.*

moneō, -ēre, -uī, -itus, *remind, admonish, advise, warn; announce, predict, foretell.*

monīle, -is, n., *necklace, collar.*

monitum, -ī [moneo], n., *admonition, warning; advice, counsel; command.*

monitus, -ūs [moneo], m., *admonition, warning; advice, counsel.*

Monoecus, -ī, m., a surname of Hercules; **arx Monoecī**, a promontory on the Ligurian coast west of Genoa, so called from a temple of Hercules which stood there.

mōns, montis, m., *mountain, hill, crag, cliff, rock.*

mōnstrō [monstrum], 1, *show, point out, indicate, inform, tell; advise, instruct; direct appoint, prescribe.*

mōnstrum, -ī [moneo], n., *omen, warning, sign, portent, prodigy; monster, monstrous shape, fearful* or *awesome thing.*

montānus, -a, -um [mōns], adj., *mountain.*

monumentum, -ī [moneo], n., *memorial, monument;* pl., *traditions, chronicles, records.*

mora, -ae, f., *delay, hindrance, obstruction, obstacle, pause.*

morbus, -ī, m., *disease.*

moribundus, -a, -um [morior], adj., *dying, ready to die, mortal.*

morior, morī, mortuus [future p. **moritūrus**], *die, perish.*

moror [mora], 1, *delay, linger, pause, tarry; detain, keep back, cause delay; regard, care for.*

mors, mortis, f., *death.*

morsus, -ūs [mordeo], m., *a biting, bite; eating, gnawing*, 3, 394; *fang, fluke* of an anchor.

mortālis, -e [mors], adj., *mortal, human;* subst., **mortālēs, -ium**, m., *mortals, men, human beings.*

mortifer, -era, -erum [mors + fero], adj., *death-bringing, death-dealing, deadly.*

mōs, mōris, m., *manner, custom, fashion, wont, habit; law, rule;* pl., *character, institutions, laws.*

mōtus, -ūs [moveo], m., *motion, movement, swiftness, agility.*

moveō, -ēre, mōvī, mōtus, *move, set in motion, shake, remove; effect, influence, persuade; arouse, excite, awake; agitate, disturb, trouble; meditate, revolve, ponder; declare, disclose.*

mox, adv., *soon, soon after, presently, afterwards, then.*

mūcrō, -ōnis, m., *sharp point* or *edge, sword, blade.*

mūgiō, -īre, -īvī or **-iī**, *low bellow, rumble, moan, roar.*

mūgītus, -ūs [mugio], m., *lowing, bellowing.*

mulceō, -ēre, mulsī, mulsus, *soothe, calm, appease, allay, quiet.*

multiplex, -icis [multus + plico], adj., *of many folds, manifold, various.*

multum [multus], adv., *much, greatly.*

multus, -a, -um, adj., *much, abundant, great, powerful; dense, heavy; many a;* pl., *many;* comp., **plūs, plūris,** superl., **plūrimus, -a, -um.**

mūniō, -īre, -īvī or **-iī, -ītus** [moenia], *fortify, build.*

mūnus, -eris, n., *office, charge, duty, service, function; aid, kindness, favor, boon; present, gift, reward, prize; offering, sacrifice.*

mūrex, -icis, m., *purple-fish, purple dye, purple; a sharp, pointed,* or *jagged rock.*

murmur, -uris, n., *murmur, murmuring, rumbling, noise, uproar, roaring, shouting, applause.*

mūrus, -ī, m., *wall.*

Mūsa, -ae, f., *Muse.*

Mūsaeus, -ī, m., a Greek poet of the legendary age, contemporary with Orpheus.

mūtābilis, -e [muto], adj., *changeable, fickle, inconstant.*

mūtō, 1, *change, alter, turn, exchange.*

Mycēnae, -ārum, and **Mycēna, ae,** f., a city of Argolis, the home of Agamemnon.

Myconos, -ī, f., an island northeast of Delos, one of the Cyclades.

Mygdonidēs, -ae, m., *Coroebus,* son of Mygdon, king of Phrygia.

Myrmidones, -um, m., *Myrmidons,* Thessalian followers of Achilles.

myrteus, -a, -um [myrtus], adj., *of myrtle, myrtle.*

myrtus, -ī and **-ūs,** f., *myrtle tree, myrtle branch, myrtle shaft, myrtle grove, myrtle wreath.*

N

nam, *for, because.*

namque, *for, for indeed.*

nāris, -is, f., *nostril.*

nārrō, 1, *tell, narrate, relate.*

Nārycius, -a, -um, adj., *of Naryx,* a town of the Locri, *Narycian.* From Naryx, a city across from Euboea, a colony came out and settled on the coast of Bruttium.

nāscor, nāscī, nātus, *to be born, arise, spring up, grow;* **nāscēns, -entis,** pres. p., *new-born.*

nāta, -ae [nascor], f., *daughter.*

natō [no], 1, *swim, float.*

1. **nātus (gnātus), -ī** [nascor], m., *son, child, offspring, young.*

2. **nātus, -ūs** [nascor], m., used only in abl. sing., *by birth.*

nauta, -ae [navis], m., *sailor, boatman, ferryman.*

Nautēs, -is, m., a Trojan soothsayer.

nauticus, -a, -um, adj., *of ships, of sailors, nautical.*

nāvālis, -e [navis], adj., *of ships, naval;* subst., **nāvālia, -ium,** n., *dock, docks, dockyard.*

nāvifragus, -a, -um, [navis +

frango], adj., *shipwrecking, causing shipwrecks.*

nāvigium, **-ī** [navis], n., *vessel, ship, boat.*

nāvigō [navis], 1, *sail, set sail; sail upon* or *over.*

nāvis, **-is** [*vaís*], f., *ship, vessel.*

nāvita, **-ae** [navis], m., *boatman.*

Naxos, **-ī**, f., one of the Cyclades, noted for its wines.

-ne, (1) interrog. enclitic, in direct questions, usually not translated; in indirect, *whether;* followed by **an** or **-ne**, *whether. . . or.* (2) intensive particle used with the exclamatory infinitive, 1, 37.

nē, adv., *not;* **nē . . . quidem**, *not even;* conj., *in order t[illegible], lest.*

nebula, **-ae**, f., *cloud, mist, fog.*

nec or **neque**, adv. and conj., *and not, neither, nor;* **neque (nec) . . . neque (nec)**, *neither. . . nor;* **nec nōn**, *and also.*

necdum, adv., *nor yet, and not yet.*

necesse, adj. (nom. and acc. only), *necessary, needful; unavoidable, inevitable.*

nectar, **-aris**, n., *nectar.*

nectō, **-ere**, **nexuī** or **nexī**, **nexus**, *bind, tie, fasten; join, unite, fasten together.*

nefandus, **-a**, **-um** [ne + for], adj., *unspeakable, unutterable; impious, wicked, accursed, abominable;* subst., n., *wrong*, 1, 543.

nefās [ne + fas], n., indecl. noun, *that which is contrary to divine law, impiety, sin, wickedness, crime; guilt, shame, disgrace, dishonor;* as adj., *impious, abominable, wicked.*

negō, 1, *say no, say that not, deny, refuse.*

nēmō, **-inis** [ne + homo], c., *no one, nobody, none.*

nemorōsus, **-a**, **-um** [nemus], adj., *woody.*

nemus, **-oris**, n., *grove, wood, forest.*

Neoptolemus, **-ī**, m., son of Achilles; called also *Pyrrhus.*

nepōs, **-ōtis**, m., *grandson;* pl., *grandchildren, descendants, posterity.*

Neptūnius, **-a**, **-um**, adj., *of Neptune, Neptunian.*

Neptūnus, **-ī**, m., one of Saturn's sons, brother of Jupiter, Juno, and Pluto, and identified by the Romans with Posidon, the Greek god of the sea.

neque, see **nec.**

nequeō, **-īre**, **īvī** or **-iī**, **nequītus**, *be unable, cannot.*

nēquīquam [ne + quidquam], adv., *in vain, to no purpose.*

Nērēis, **-idis** or **-idos** [Nereus], f., any one of the daughters of Nereus and Doris; *a sea nymph, a Nereid.*

Nēreus, **-eī** or **-eos**, m., a sea god, father of the Nereids.

Nēritos, **-ī**, f., a small island near Ithaca.

nervus, **-ī**, m., *nerve, sinew, tendon; bowstring.*

nesciō, **-īre**, **-īvī** or **-iī** [ne + scio], *not to know, be ignorant of;* **nesciō quis**, etc., *I know not who* or *what; some one, something.*

nescius, **-a**, **-um** [nescio], adj., *not knowing, ignorant, unaware.*

nēve or **neu** [ne + ve], conj., *or not, and not, nor, neither.*

nex, **necis** [neco], f., *violent death, slaughter, murder.*

nexus, **-a**, **-um**, see **nectō**.

nī, conj., *not, that not, lest, if not, unless, except.*

nīdus, **-ī**, m., *nest;* pl., *brood, nestlings.*

niger, **-gra**, **-grum**, adj., *black, dark, sable, swarthy, dusky, gloomy.*

nigrāns, **-antis** [nigro], part., *black, dusky, dark.*

nigrēscō, **-ere**, **nigruī** [niger], *grow* (or *turn*) *black, grow* (or *become*) *dark.*

nihil (**nīl**) [ne + hilum], n., indecl., *nothing;* adv., *not at all, by no means.*

Nīlus, **-ī**, m., *the Nile.*

nimbōsus, **-a**, **-um** [nimbus], adj., *covered with clouds, cloud-capped, stormy, rainy.*

nimbus, **-ī**, m., *violent rain, tempest, storm; rain-cloud, storm-cloud, cloud.*

nīmīrum [ne + mirum], adv., *without doubt, certainly, doubtless, verily.*

nimium [nimius], adv., *too, all too, too much.*

Nīsaeē, **-ēs**, f., one of the Nereids.

nisi and **nī** [ne + si], conj., *if not, unless.*

nīsus, **-ūs** [nitor], m., *effort, exertion, position* or *posture* of resistance.

nīsus, **-a**, **-um**, part. of **nītor**.

Nīsus, **-ī**, m., a Trojan follower of Aeneas.

niteō, **-ēre**, **-uī**, *shine, gleam, glisten;* **nitēns**, **-entis**, part. and adj., *shining, sparkling, gleaming; bright, beaming; glossy, sleek, well-fed.*

nitēscō, **-ere**, **nituī** [niteo], *become bright, begin to shine, shine, gleam, glisten.*

nitidus, **-a**, **-um** [niteo], adj., *shining, sleek.*

nītor, **-ī**, **nīsus** or **nīxus**, *lean upon, rest upon, tread* (or *walk*) *upon; mount, climb; press forward, advance.*

nivālis, **-e** [nix], adj., *snowy.*

niveus, **-a**, **-um** [nix], adj., *snowy, snow-white.*

nix, **nivis**, f., *snow.*

nīxor [nitor], 1, *strive, struggle.*

nō, 1, *swim, float.*

noceō, **-ēre**, **-uī**, **-itus**, *harm, injure, do mischief.*

nocturnus, **-a**, **-um** [nox], adj., *of the night, nocturnal, at* or *by night.*

nōdō [nodus], 1, *tie* (or *fasten*) *in a knot; bind, fasten.*

nōdus, **-ī**, m., *knot, bond; fold, coil.*

nomas, **-adis**, c., *nomad;* **Nomades**, **-um**, m., *the Numidians.*

nōmen, **-inis**, n., *name, word; fame.*

Nōmentum, **-ī**, n., a town of the Sabines.

nōn, adv., *not.*

nondum, adv., *not yet.*

nōnus, **-a**, **-um** [novem], adj., *ninth.*

nōs, see **ego**.

nōscō, **-ere**, **nōvī**, **nōtus**, *learn, become acquainted with, recognize;* in perfect tenses, *know;* **nōtus, -a, -um**, p.p. as adj., *known, well known, familiar, famed.*

noster, -tra, -trum [nos], *our, ours, our own.*

nota, -ae [nosco], f., *mark, sign, spot, letter.*

notō [nota], 1, *mark, note, observe, take note of.*

nōtus, -a, -um, see **nōscō**.

Notus, -ī, m., *south wind; wind, gale, storm.*

novem, num. adj., *nine.*

noviēns (noviēs) [novem], adv., *nine times.*

novitās, -ātis [novus], f., *newness.*

novō [novus], 1, *make new, renew, repair, change; build.*

novus, -a, -um, adj., *new, fresh, recent; strange, unheard of;* superl., **novissimus, -a, -um**, *last.*

nox, noctis, f., *night, darkness; sleep.*

noxa, -ae [noceo], f., *crime, guilt, outrage, violence.*

noxius, -a, -um [noxa], adj., *harmful, hurtful, dangerous.*

nūbēs, -is, f., *cloud.*

nūbilus, -a, -um [nubes], adj., *cloudy;* subst., pl., **nūbila, -ōrum**, n., *clouds.*

nūdō [nudus], 1, *lay bare, strip, ose, disclose, reveal.*

nūdus, -a, -um, adj., *naked, bare, open; unburied*, 5, 871.

nūllus, -a, -um [ne + ullus], adj., *no, not any;* subst., *no one.*

num, interrog. particle; in direct questions it implies a negative answer; in indirect questions, *whether.*

nūmen, -inis [nuo], n., *nod, divine will, purpose, power, influence, aid, help, favor*, or *permission; divinity, deity; power, might; presence* of a god or goddess.

numerus, -ī, m., *number, throng, crowd; order; measure;* pl., *numbers, measures, tune, melody.*

Numida, -ae, m., *a Numidian.*

Numitor, -ōris, m., a king of Alba; he was father of Rhea Silvia, the mother of Romulus and Remus.

numquam [ne + umquam], adv., *never.*

nunc, adv., *now, at this time.*

nūntia, -ae, f., *messenger.*

nūntiō [nuntius], 1, *announce, report, declare.*

nūntius, -ī, m., *messenger; message, tidings, command.*

nūper [novus], adv., *recently, lately.*

nurus, -ūs, f., *daughter in-law.*

nūsquam [ne + usquam], adv., *nowhere; never.*

nūtō [nuo], 1, *nod, sway, tremble, totter.*

nūtrīmentum, -ī [nutrio], n., *nourishment, fuel.*

nūtrīx, -īcis [nutrio], f., *nurse.*

Nympha, -ae [νύμφη], f., *nymph.*

Nȳsa, -ae, f., a city or mountain where Bacchus was said to have

been born. Traditions assigned it to various countries, such as Aethiopia and India.

O

Ō, interjection, *O! ah! oh!*

ob, prep. w. acc., *on account of, owing to, for, for the sake of.*

obdūcō, -ere, -dūxī, -ductus, *draw toward, over,* or *before, overspread.*

obeō, -īre, -īvī or **-iī, -itus**, *go toward* or *to, meet; pass over, traverse, visit; encircle, surround; take part in, engage in.*

obiciō, -ere, -iēcī, -iectus [ob + iacio], *throw against* or *before, cast before, put before, offer, present, expose; oppose.*

obiectō [obicio], 1, *throw against* or *toward, expose.*

1. **obiectus, -a, -um** [obicio], part. and adj., *lying before, thrown before, opposite, projecting.*

2. **obiectus, -ūs** [obicio], m., *opposition, projection, interposition, shelter.*

obitus, -ūs [obeo], m., *a going to, a meeting* (death or fate); *death, destruction, ruin.*

oblīquō [obliquus], 1, *bend, turn, turn to one side* or *sideways, slant, set obliquely.*

oblīquus, -a, -um, adj., *turned sideways, slanting; lying across.*

oblīviscor, -ī, oblītus, *forget, be forgetful of;* **oblītus, -a, -um**, *having forgotten, forgetful.*

oblīvium, -ī [obliviscor], n., *forgetfulness.*

obloquor, -ī, -locūtus [ob + loquor], *speak* (or *sing*) *in response to.*

obluctor [ob + luctor], 1, *strive, struggle, press against, brace against.*

obmūtēscō, -ere, -mūtuī [ob + mutus], *become dumb* or *speechless; be silent, hushed, mute.*

obnītor, -ī, -nīsus or **-nīxus** [ob + nitor], *press against, struggle against, struggle, strive, resist.*

oborior, -īrī, -ortus [ob + orior], *arise, spring up; burst forth, well up.*

obruō, -ere, -ruī, -rutus [ob + ruo], *cover over, overwhelm, bury, sink; destroy.*

obscēnus, -a, -um, adj., *filthy, foul, dirty, loathsome, vile; ill-omened, dreadful*, 3, 367.

obscūrus, -a, -um, adj., *dark, dim, dusky, murky; obscure, unknown, unseen; uncertain.*

observō, 1, *note, observe, watch.*

obsideō, -ēre, -sēdī, -sessus [ob + sedeo], *besiege, block, occupy, hold.*

obsidiō, -ōnis [obsideo], f., *siege, blockade.*

obstipēscō, -ere, -stipuī [ob + stupeo], *become* (or *be*) *stupefied, astonished, amazed,* or *horror-stricken; stand aghast.*

obstō -āre, -stitī, -stātus [ob + sto], *withstand, oppose, hinder, block, check, thwart.*

obstruō, -ere, -strūxī, -strūctus

[ob + struo], *close up, block up, stop.*

obtegō, -ere, -tēxī, -tēctus [ob + tego], *cover up* or *over, protect, hide, conceal.*

obtorqueō, -ēre, -torsī, -tortus [ob + torqueo], *turn, twist.*

obtruncō [ob + trunco], 1, *lop* (or *cut*) *off, cut down, slay, kill, slaughter.*

obtūsus, -a, -um [obtundo], part., *blunted, dull, unfeeling.*

obtūtus, -ūs [obtueor], m., *look, gaze.*

obuncus, -a, -um [ob + uncus], adj., *hooked, curved, bent.*

obvertō, -ere, -vertī, -versus [ob + verto], *turn toward* or *to, turn.*

obvius, -a, -um [ob + via], adj., *in the way, in the path, to meet; exposed to, open to,* 3, 499.

occāsus, -ūs [occido], m., *a going down, fall, ruin, destruction.*

occidō, -ere, -cidī, -cāsus [ob + cado], *fall, perish, die.*

occubō, 1, *lie, rest* in death, *lie dead.*

occulō, -ere, -culuī, -cultus, *hide, conceal;* **occultus, -a, -um,** *hidden, secret.*

occultō [occulo], 1, *hide, conceal, secrete.*

occumbō, -ere, -cubuī, -cubitus [ob + cubo], *sink, fall, die, meet,* 2, 62.

occupō [ob + capio], 1, *take possession of, seize, occupy; cover; fill, reach.*

occurrō, -ere, -currī or **-cucurrī, -cursus** [ob + curro], *run* (or *hasten*) *to meet, meet; appear, intervene.*

Ōceanus, -ī, m., *the ocean.*

ōcior, -ius, comp. adj., *swifter, more fleet.*

ōcius, comp. adv., *more swiftly, more speedily, more quickly.*

oculus, -ī, m., *eye.*

ōdī, ōdisse, def., *to hate.*

odium, -ī [odi], n., *hatred, hate, enmity.*

odor, -ōris, m., *odor, scent, smell; fragrance, perfume; stench.*

odōrātus, -a, -um [odoro], adj., *fragrant, sweet-smelling.*

odōrus, -a, -um [odor], adj., *keen-scented.*

Oenōtrius and **Oenōtrus, -a, -um** [Oenotria], adj., *of Oenotria,* an ancient name of southern Italy; *Oenotrian, Italian.*

offa, -ae, f., *bit, morsel, mouthful.*

offerō, -ferre, obtulī, oblātus [ob + fero], *bring to* or *towards, offer, present;* w. reflex., *present one's self, meet.*

officium, -ī [officio], n., *service, duty, kindness.*

Oīleus, -eī, -ī, or **-eos,** m., a king of the Locri and father of the Ajax who insulted Cassandra.

Ōlearos, -ī, f., one of the Cyclades, southwest of Paros.

oleō, -ēre, -uī, *emit* (or *give forth*) *a smell;* **olēns, -entis,** part. as adj., *smelling.*

oleum, -ī, n., *olive oil, oil.*

ōlim, adv., *then, formerly, once, once upon a time; some time; at some future time, hereafter; at times, sometimes.*

olīva, **-ae**, f., *olive tree, olive branch, olive wreath, olive.*

olīvum, **-ī** [oliva], n., *olive oil, oil.*

olle, **-a**, **-ud**, pron., old form for **ille**.

Olympus, **-ī**, m., a mountain in northeastern Thessaly, regarded as the home of the greater gods; *Olympus, heaven.*

ōmen, **-inis**, n., *omen, token, sign, augury; solemn rites, marriage rites.*

omnīnō [omnis], adv., *wholly, altogether, entirely.*

omniparēns, **-entis** [omnis + pario], adj., *all-producing, parent* (or *mother*) *of all, parent.*

omnipotēns **-entis** [omnis + potens], adj., *all-powerful, almighty, omnipotent.*

omnis, **-e**, adj., *all, the whole, every.*

onerō [onus], 1, *load, lade; stow, store away; burden.*

onerōsus, **-a**, **-um** [onus], adj., *heavy, burdensome.*

onus, **-eris**, n., *load, burden.*

onustus, **-a**, **-um** [onus], adj., *loaded, laden.*

opācō [opacus], 1, *shade.*

opācus, **-a**, **-um**, adj., *shady, dark, shadowy, gloomy.*

operiō, **-īre**, **-uī**, **-pertus**, *cover, hide.*

operor [opus], 1, *work, be busy, be engaged in, be occupied with, be employed.*

opertus, **-a**, **-um** [operio], part., *hidden, secret;* subst., **operta**, **-ōrum**, n., *secrets, secret places,* or *secret regions*, 6, 140.

opīmus, **-a**, **-um** [ops], adj., *rich, fertile, fruitful, sumptuous;* **spolia opīma**, arms taken by a commander on the battlefield in single combat with the commander of the enemy, 6, 855.

opperior, **-īrī**, **-pertus** or **-perītus**, *await, wait for.*

oppetō, **-ere**, **-īvī** or **-iī**, **-petītus** [ob + peto], *meet, encounter;* with and without **mortem**, *die, perish, fall*, 1, 96.

oppōnō, **-ere**, **-posuī**, **-positus** [ob + pono], *place* (or *put*) *before, against, in front of* or *opposite; expose;* **oppositus**, **-a**, **-um**, *opposing*, 2, 333.

opprimō, **-ere**, **-pressī**, **-pressus** [ob + premo], *press down, weigh down, overwhelm, crush, overpower, oppress.*

oppugnō [ob + pugno], 1, *attack, assault, storm, besiege.*

ops, **opis**, f. (nom. and dat. sing. not in use), *power, aid, help, assistance;* pl., **opēs**, **opum**, *wealth, resources, means, riches; power, dominion; aid, assistance.*

optō, 1, *choose; wish, wish for, desire, long for.*

opulentus, **-a**, **-um** [ops], adj., *rich, wealthy.*

1. **opus**, **-eris**, n., *work, labor; toil, task; work of art, art.*

2. **opus**, indecl., n., *need, necessity.*

ōra, **-ae**, f., *border, coast, shore; region.*

ōrāculum, (**ōrāclum**), **-ī** [oro], n., *oracle, response;* place where the response is given, *shrine.*

orbis, **-is**, m., *circle, orb, disk; orbit, circuit, revolution, course; coil, fold;* with and without **terrārum**, *the earth, the world.*

Orcus, **-ī**, m., *the Lower World, Hades;* god of the Lower World, *Pluto, Dis.*

ōrdior, **-īrī**, **ōrsus**, *begin, begin to speak.*

ōrdō, **-inis**, m., *row, line, train; order, succession, series; class; row* (or *bank*) *of oars.*

Orēas, **-adis**, f., *an Oread* (a mountain nymph).

Orestēs, **-ae** or **-is**, m., son of Agamemnon and Clytemnestra; he slew his mother for her betrayal of his father, and for this crime was pursued by the Furies.

orgia, **-ōrum** [ὄργια], n., *orgies, rites* of Bacchus.

Oriēns, **-entis** [orior], m., *dawn, day; East, Orient.*

orīgō, **-inis** [orior], f., *origin, source, beginning; birth, descent, stock, lineage, race.*

Ŏrīōn, **-ōnis**, m., one of the constellations.

orior, **-īrī**, **ortus**, *rise, arise, appear, spring up, spring from, be born.*

ōrnātus, **-ūs** [orno], m., *attire, adornment, ornament.*

ornus, **-ī**, f., *mountain-ash, ash-tree.*

ōrō [os], 1, *speak, beg, plead, entreat, beseech, implore, ask; argue,* or *plead,* as a lawyer, 6, 849.

Orontēs, **-is**, **-ī** or **-ae**, a Lycian companion of Aeneas.

Orpheus, **-eī** and **-eos**, m., a Thracian bard, son of Calliope, and husband of Eurydice.

ōrsus, **-a**, **-um**, part. of **ordior.**

1. **ortus**, **-a**, **-um**, part. of **orior.**

2. **ortus**, **-ūs**, [orior], m., *rising.*

Ortygia, **-ae** [ὄρτυξ, *quail*], f., the ancient name of Delos; also an island in the harbor of Syracuse.

ōs, **ōris**, n., *mouth, face, visage, countenance, features; voice, speech, language; opening, entrance, door;* **ōs summum**, *the lips,* 1, 737.

os, **ossis**, n., *bone.*

ōsculum, **-ī** [ōs], n., *lips, kiss.*

ostendō, **-ere**, **-endī**, **-entus** [obs + tendo], *hold out to* or *before, show, point out, reveal, disclose.*

ostentō [ostendo], 1, *present to view, show, exhibit, display,* 5, 521.

ōstium, **-ī** [ōs], n., *mouth, entrance, door; harbor, port.*

ostrum, **-ī**, n., *purple dye, purple, purple cloth.*

Othryadēs, **-ae**, m., *son of Othrys, Panthus.*

ōtium, **-ī**, n., *leisure, idleness, quiet, peace, repose.*

ovis, **-is**, f., sheep.

ovō, 1, *shout, rejoice, exult, triumph.*

P

pābulum, **-ī** [pasco], n., *food, pasture, pasturage, fodder.*

Pachȳnum, **-ī**, n., *Pachynus* or *Pachynum,* the southeast promontory of Sicily.

pacīscor, -ī, pactus, *make a bargain, agreement,* or *compact, barter; stake,* 5, 230.

pācō [pax], 1, *make peaceful, calm,* or *quiet; subdue.*

pactus, -a, -um, p.p. of **pacīscor,** *agreed upon, stipulated.*

Paeān, -ānis, m., *god of healing,* originally probably referring to another deity, but later applied to Apollo; *hymn* in honor of Apollo or some other deity, *paean, song of thanksgiving* or *triumph.*

paenitet, -ēre, -uit, impers., *it repents,* w. acc. of the one feeling the emotion; *I repent,* or *regret, you repent,* etc.

Palaemōn, -onis, m., a sea god, son of Athamas and Ino.

palaestra, -ae, f., *wrestling ground;* pl., *wrestling, wrestling contests.*

Palamēdēs, -is, m., son of Nauplius, king of Euboea; he was put to death by the Greeks at Troy as a result of the malicious plotting of Ulysses.

palāns, -antis, part., see **pālor.**

Palinūrus, -ī, m., pilot of Aeneas; also a promontory of Lucania named after him.

palla, -ae, f., *robe, mantle.*

Palladius -a, -um [Pallas], adj., *of Pallas,* or *Minerva;* subst., **Palladium, -ī,** n., a small statue of Pallas, believed to have fallen from heaven; this was supposed to insure the safety of Troy so long as it was preserved within the city; it was carried off by Ulysses and Diomedes.

Pallas, -adis, f., Pallas Athena, identified by the Romans with Minerva.

palleō -ēre, -uī, *be pale, pallid,* or *wan.*

pallidus, -a, -um [palleo], adj., *pale, pallid, wan.*

pallor, -ōris [palleo], m., *paleness, pallor.*

palma, -ae, f., *palm of the hand, hand; branch* (or *wreath*) *of palm, prize, reward, victory, victor,* 5, 339.

palmōsus, -a, -um [palma], adj., *palmy.*

palmula, -ae [palma], f., *oar blade, oar.*

pālor, 1, *wander, flee; be scattered.*

palūs, -ūdis, f., *marsh, pool, marshy lake, swamp, water.*

pampineus, -a, -um [pampius], *covered with vines, wreathed with vines, vine-clad.*

Pandarus, -ī, m., a Mysian ally of Troy who broke the truce between the Greeks and Trojans by wounding Menelaus with an arrow.

pandō, -ere, pandī, pānsus or **passus,** *spread* (or *stretch*), *out, extend; open, throw open; expose, reveal, disclose; relate, explain.*

Panopēa, -ae, f., a *sea nymph,* or *Nereid, daughter of Nereus.*

Panopēs, -is, m., a young Sicilian companion of Achates.

Pantagiās, -ae, m., a small river of eastern Sicily.

Panthūs, -ī, m., a Trojan, son of Othrys and priest of Apollo, slain at the sack of Troy.

papāver, -eris, n., *poppy.*

Paphos, -ī, f., a city of western Cyprus, sacred to Venus.

pār, paris, adj., *equal, like, alike; even, well balanced.*

parātus, -a, -um [paro], part., *ready, prepared.*

Parcae, -ārum, f., *Fates, Parcae,* Clotho, Lachesis, and Atropos.

parcō, -ere, pepercī or **parsī, parsūrus**, *spare, refrain from using* or *injuring; refrain from, cease from, abstain, forbear.*

parēns, -entis [pario], c., *parent; father, sire; mother; ancestor.*

pāreō, -ēre, -uī, -itus, *appear; obey, comply with.*

pariēs, -etis, m., *wall* of a building, either external or partition.

pariō, -ere, peperī, partus, *bring forth, bear; procure, obtain, win, secure; procure, bring to pass, cause, accomplish.*

Paris, -idis, m., son of Priam and Hecuba; he awarded the apple of discord to Venus, brought about the Trojan war by carrying off Helen from Sparta, and was slain by Philoctetes.

pariter [par], adv., *equally, in the same way, in like manner, on equal terms; together, in even line.*

Parius, -a, -um [Paros], adj., *Parian, of Paros.*

parma, -ae, f., *shield, buckler;* a small round shield.

parō, 1, *prepare, make ready, get ready.*

Paros, -ī, f., one of the Cyclades famous for its marble.

pars, partis, f., *part, portion, share; side, quarter, direction.*

Parthenopaeus, -ī, m., one of "The Seven against Thebes."

partior, -īrī, -ītus, *share, separate, divide, distribute.*

1. **partus, -a, -um**, p.p. of **pariō.**

2. **partus, -ūs** [pario], m., *birth, offspring.*

parum [parvus], adv., *too little, not enough, not.*

parumper [parum], *for a little while.*

parvulus, -a, -um [parvus], adj., *very small, little, small.*

parvus, -a, -um, adj. (comp., **minor**; superl., **minimus**), *small, little;* subst., **minōrēs, -um**, m., *descendants.*

pāscō, -ere, pāvī, pāstus, *pasture, feed, nourish, support, rear;* pass. as dep. or w. middle sense, *feed on, eat, graze, pasture;* of fire, *freely play about,* 2, 684.

Pāsiphaē, -ēs, f., daughter of Sol (Helios), wife of Minos the king of Crete, and mother of the Minotaur, as well as of Androgeos, Phaedra, and Ariadne.

passim [pando], adv., *here and there, everywhere.*

1. **passus, -a, -um**, p.p. of **pandō**, *loose, dishevelled, flowing; outstretched, outspread.*

2. **passus, -a, -um**, p.p. of **patior.**

3. **passus**, **-ūs** [pando], m., *step.*

pāstor, **-ōris** [pasco], m., *shepherd, herdsman.*

Patavium, **-ī**, n., an ancient town of northern Italy, founded by Antenor, now Padua.

patefaciō, **-ere**, **-fēcī**, **-factus** [pateo + facio], *open, lay* (or *throw*) *open.*

patēns, **-entis** [pateor], part., *open, wide open, unobstructed.*

pateō, **-ēre**, **-uī**, *be open, lie open, stand open; extend, stretch; be evident, clear,* or *manifest.*

pater, **patris**, m., *father, sire; ancestor, forefather;* pl., *parents, elders.*

patera, **ae** [pateo], f., *bowl,* shallow and spreading, used in libations, *cup.*

paternus, **-a**, **-um** [pater], adj., *of one's father* or *ancestor, paternal.*

patēscō, **-ere**, **patuī** [pateo], *begin to open, become clear* or *manifest, open to view, be disclosed, lie open.*

patiēns, **-entis** [patior], part., *enduring, submitting to, submissive, patient.*

patior, **-ī**, **passus**, *suffer, endure, submit to; permit, allow.*

patria, **-ae** [patrius], f., *fatherland, native land, native country; country, land.*

patrius, **-a**, **-um** [pater], adj., *of a father* or *ancestor; paternal, ancestral; of one's country, native.*

Patrōn, **-ōnis**, m., a follower of Aeneas.

patruus, **-ī** [pater], m., *paternal uncle, uncle.*

paucus, **-a**, **-um**, adj., *small, little;* pl., *few, a few.*

paulātim [paulum], adv., *little by little, gradually.*

paulisper [paulum], adv., *for a little while.*

paulum [paulus], adv., *a little, a while.*

pauper, **-eris**, adj., *poor, humble.*

pauperiēs, **-ēī** [pauper], f., *poverty.*

pavidus, **-a**, **-um** [paveo], adj., *trembling, affrighted, fearful, timid, anxious.*

pavitō [paveo], 1, *tremble, shake with fear, quake, be terrified.*

pavor, **-ōris**, m., *trembling, terror, fear, dread, alarm; anxiety, excitement,* 5, 138.

pāx, **pācis**, f., *peace; grace, favor, pardon, indulgence.*

pecten, **-inis** [pecto], m., *comb; quill, plectrum,* an instrument with which the strings of the lyre were struck.

pectus, **-oris**, n., *breast, heart, bosom; mind, soul, thought, feeling.*

1. **pecus**, **-oris**, n., *flock, herd, drove, throng; cattle.*

2. **pecus**, **-udis**, f., *animal, beast; sheep; victim* for sacrifices.

pedes, **-itis** [pes], m., *foot-soldier;* (collectively), *infantry, soldiery.*

pelagus, **-ī**, n., *sea, flood.*

Pelasgī, **-ōrum**, m., *Pelasgians,* the supposed original inhabitants of Greece and of other Mediterranean countries and islands; *Greeks.*

Pelasgus, **-a**, **-um**, adj., *Pelasgian, Grecian, Greek.*

Peliās, **-ae**, m., a Trojan.

Pēlīdēs, **-ae**, m., *son of Peleus, Achilles*, 2, 548; *grandson of Peleus, Neoptolemus*, or *Pyrrhus*, 2, 263.

pellāx, **-ācis** [pellicio], *crafty, wily, deceitful, artful.*

pellis, **-is**, f., *skin, hide.*

pellō, **-ere**, **pepulī**, **pulsus**, *drive, drive out* or *away, expel, banish.*

Pelopēus, **-a**, **-um** [Pelops], adj., *of Pelops, Pelopian, Grecian.*

Pelōrus, **-ī**, m., and **Pelōrum**, **-ī**, n., the northeast promontory of Sicily.

pelta, **-ae**, *shield*, small and crescent shaped.

Penātēs, **-ium** [penus], m., *Penates, gods of the household, of the home, of the hearth, of the fireside; gods of the state* as a collective family; *hearth, fireside, home.*

pendeō, **-ēre**, **pependī**, *hang, be suspended; bend, lean forward; delay, listen.*

pendō, **-ere**, **pependī**, **pēnsus**, *weigh out, pay, suffer.*

Pēneleus, **-eī** or **-eos**, m., a Greek warrior.

penetrālis, **-e** [penetro], adj., *inner;* subst., **penetrālia**, **-ium**, n., *interior* of a house, *inmost* (or *inner*) *apartments; sanctuary, shrine.*

penetrō [cf. penitus], 1, *penetrate, make one's way to* or *into, enter; reach.*

penitus, adv., *inwardly; far within, deep, far away; deeply, entirely, thoroughly, utterly.*

Penthesilēa, **-ae**, f., queen of the Amazons, slain at Troy by Achilles.

Pentheus, **-eī** or **eos**, m., king of Thebes, torn in pieces by his mother, Agave, and her revelling companions because he had mocked at the rites of Bacchus.

penus, **-ūs** or **-ī**, m. and f., also **penus**, **-oris**, n., *stores, provisions, viands.*

peplum, **-ī**, n., *robe, mantle, shawl;* the *peplos* or mantle used to drape the statue of Minerva on festal occasions.

per, prep. w. acc., *through*, of space, time, agent, instrument, manner, and cause; *along, over, among; throughout, during; by means of, by; because of, on account of;* in oaths, adjurations, and entreaties, *by.*

peragō, **-ere**, **-ēgī**, **-āctus** [per + ago], *drive through, carry through, perform, finish, go through with, achieve, accomplish, execute; pursue, continue.*

peragrō [per + ager], 1, *travel* (or *wander*) *through* or *over; travel, traverse, wander, roam.*

percellō, **-ere**, **-culī**, **-culsus**, *beat, strike*, or *smite vehemently; strike down, overthrow.*

percurrō, **-ere**, **-cucurrī** or **-currī**, **cursus** [per + curro], *run through* or *over, relate* (or *narrate*) *hastily, enumerate.*

percussus, -a, -um, p.p. of **percutiō.**

percutiō, -ere, -cussī, -cussus [per + quatio], *strike* (or *smite*) *through, strike, smite.*

perditus, -a, -um, p.p. of **perdō,** *lost, ruined, forlorn, wretched, hopeless.*

perdō, -ere, -didī, -ditus, *ruin, undo, destroy, kill; lose.*

peredō, -ere, -ēdī, -ēsus [per + edo], *eat up, consume.*

perēmptus, -a, -um, p.p. of **perimō,** *destroyed, ruined, slain.*

pereō, -īre, -iī, -itus, *be lost, perish, die, be undone.*

pererrō [per + erro], 1, *wander through* or *over, survey.*

perfectus, -a, -um, p.p. of **perficiō,** *worked, wrought.*

perferō, -ferre, -tulī, -lātus [per + fero], *bear through, bear, carry, convey; report, announce; bear, endure, suffer;* w. reflex., *betake one's self, go.*

perficiō, -ere, -fēcī, -fectus [per + facio], *do* (or *make*) *thoroughly, complete, finish, accomplish, execute, perform.*

perfidus, -a, -um [per + fides], adj., *faithless, false, perfidious, treacherous.*

perflō [per + flo], 1, *blow through* or *over, sweep over.*

perfundō, -ere, -fūdī, -fūsus [per + fundo], *pour over, wet, drench, wash; bathe, anoint, dip, dye, steep.*

Pergameus, -a, -um [Pergamus], adj., *of Pergamus, Pergamian, Trojan.*

Pergamum, -ī, n., and **Pergama, -ōrum,** n., the citadel of Troy, *Troy;* also the Trojan citadel built by Helenus in Epirus, 3, 336.

pergō, -ere, perrēxī, perrēctus [per + rego], *go on, proceed, advance, continue.*

perhibeō, -ēre, -uī, -itus [per + habeo], *maintain, assert, report, say.*

perīculum, -ī [perīclum], n., *danger, peril, risk, hazard, jeopardy.*

perimō, -ere, -ēmī, -ēmptus, *destroy, slay, kill, ruin, annihilate.*

Periphās, -antis, m., a Greek companion of Pyrrhus.

periūrium, -ī [periurus], n., *perjury, treachery, perfidy.*

periūrus, -a, -um [per + ius], adj., *perjured, false.*

perlābor, -ī, -lāpsus [per + labor], *glide through* or *over.*

perlego, -ere, -lēgī, -lēctus [per + lego], *scan, examine, survey.*

permētior, -īrī, -mēnsus [per + metior], *measure, traverse.*

permisceō, -ēre, -miscuī, -mistus or **-mixtus** [per + misceo], *mix, mingle.*

permittō, -ere, -mīsī, -missus [per + mitto], *permit, allow, suffer; commit, consign, intrust, give over.*

permixtus, -a, -um, p.p. of **permisceō.**

permulceō, -ēre, -mulsī, -mulsus or **mulctus** [per + mulceo], *calm, soothe.*

pernix, -īcis [per + nitor], adj., *nimble, swift, fleet, agile.*

perōdī, -ōdisse, -ōsus [per + odi], *hate, abhor, loathe, detest.*

perōsus, -a, -um, p.p. of **perōdī.**

perpetuus, -a -um [per + peto], adj., *whole, entire, continuous, all; perpetual.*

perrumpō, -ere, -rūpī, -ruptus [per + rumpo], *burst* (or *break*) *through.*

persentiō, -īre, -sēnsī, -sēnsus [per + sentio], *feel deeply, see clearly; feel, perceive.*

persolvō, -ere, -solvī, -solūtus [per + solvo], *pay, render, give, return.*

personō, -āre, -uī, -itus [per + sono], *sound through, cause to* (or *make*) *resound; play.*

perstō, -stāre, -stitī, -stātus [per + sto], *stand fast, remain fixed* or *unaltered, persist.*

pertaedet, -ēre, -taesum est, impers., *it wearies*, w. acc. of the one feeling the emotion; *I am weary, I loathe, you are weary*, etc.

pertemptō [per + tempto], 1, *try, test; fill, pervade, thrill*, 1, 502.

perveniō, -īre, -vēnī, -ventus, *arrive at, reach, come to.*

pervius, -a, -um [per + via], adj., *passable, free, unobstructed, common.*

pēs, pedis [πούς], m., *foot; footrope* at the lower corner of a sail, *sheet;* **facere pedem**, *to work* (or *manage*) *the sheets, tack*, 5, 830.

pestis, -is, f., *plague, pest, pestilence; infection, taint, pollution; destruction, ruin, death.*

Petēlia, -ae, f., an ancient town of Bruttium.

petō, -ere, -īvī or **-iī, -ītus**, *seek, attack, pursue*, as an enemy; *seek, steer for; aim, aim at; ask, beg.*

Phaeāces, -um, m., *Phaeacians*, the Homeric name for the inhabitants of Corcyra (now Corfu).

Phaedra, -ae, f., daughter of Minos, king of Crete, and wife of Theseus, king of Athens.

Phaëthōn, -ontis, m., son of Helias and Clymene; *the sun.*

phalanx, -angis [φάλαγξ], f., *phalanx, host, army; fleet*, 2, 254.

phalerae, -ārum, f., *trappings*, for a horse.

pharetra, -ae, f., *a quiver.*

Phēgeus, -eī or **-eos**, m., a Trojan companion of Aeneas.

Philoctētēs, -ae, m., son of Poeas, king of Meliboea in Thessaly; he was a companion of Hercules from whom he inherited the bow and poisoned arrows without which Troy could not be taken; with these he slew Paris. After the war he founded Petelia in Italy.

Phīnēius, -a, -um [Phineus], adj., *of Phineus*, a Thracian king who was struck blind by the gods and tormented by the Harpies for putting out the eyes of his sons.

Phlegethōn, -ontis [φλεγέθων, *blazing*], m., a river of fire in Tartarus.

Phlegyās, -ae, m., a son of Mars,

king of the Lapithae and father of Ixion.

Phoebēus, -a, -um [Phoebus], adj., *of Phoebus, of the sun.*

Phoebus, -ī, m., *Phoebus, Apollo.*

Phoenīces, -um, m., *Phoenicians.*

Phoenīssus, -a, -um, adj., *Phoenician;* subst., **Phoenīssa, -ae**, f., *Phoenician woman, Dido.*

Phoenīx, -īcis, m., a Greek chief, teacher and companion of Achilles.

Pholoē, -ēs, f., a Cretan slave-woman.

Phorbās, -antis, m., a son of Priam, killed at the siege of Troy.

Phorcus, -ī, m., a son of Neptune and father of the Gorgons; changed at his death into a sea god.

Phryges, -um, m., *Phrygians, Trojans.*

Phrygius, -a, -um, adj., *Phrygian, Trojan.*

Phthīa, -ae, f., a Thessalian city, the birthplace of Achilles.

piāculum, -ī [pio], n., *expiatory offering* or *sacrifice; expiation;* met., *sin, crime.*

picea, -ae [pix], f., *pitch-pine, pine.*

piceus, -a, -um [pix], adj., *of pitch, pitchy, pitch-black.*

pictūra, -ae [pingo], f., *painting, picture.*

picturātus, -a, -um [pictura], adj., *painted, embroidered.*

pictus, -a, -um, p.p. of **pingō**.

pietās, -ātis [pius], f., duty toward the gods and duty toward men, hence, *goodness, righteousness, virtue, piety; affection, love; loyalty, devotion; patriotism, justice; mercy, pity, compassion.*

piget, -ēre, piguit, impers., *it displeases*, w. acc. of the one feeling the emotion; *I am displeased, annoyed, vexed, I regret; you are displeased*, etc.

pignus, -oris, n., *pledge, token.*

pīneus, -a, -um [pinus], adj., *of pine, pine.*

pingō, -ere, pīnxī, pictus, *paint, color, embroider, tattoo;* **pictus, -a, -um**, *embroidered, tattooed, many colored, bright plumaged, of gay plumage*, 4, 525.

pinguis, -e, adj., *fat, rich, fertile.*

pīnifer, -era, -erum [pinus+fero], adj., *pine bearing, pine clad.*

pinna (**penna**), **-ae**, f., *feather, wing, pinion.*

pīnus, -ūs or **-ī** [cf. pix], f., *pine, pine tree;* met., *ship.*

piō, 1, *expiate, atone for; appease.*

Pīrithous, -ī, m., son of Ixion, king of the Lapithae, companion of Theseus, with whose aid he attempted to carry away Proserpina from the home of Pluto; for this he was chained in Hades.

piscōsus, -a, -um [piscis], adj., *abounding in fish, about which play the fish*, 4, 255.

pistrix, -icis [cf. piscis], f., *sea-monster.*

pius, -a, -um, adj., *pious, devout, devoted, loyal, dutiful; holy, sacred, righteous, good; just, pure, blessed.*

placeō, -ēre, -uī, placitus, *please, be pleasing;* **placet,** impers., *it pleases, it is ordained, decreed,* or *right;* w. dat. of the person, *it pleases me, you,* etc., *I resolve,* or *decree, you resolve,* or *decree,* etc.; **placitus, -a, -um,** *pleasing, agreeable.*

placidē [placidus], adv., *calmly, gently, peacefully, quietly, softly.*

placidus, -a, -um [placeo], adj., *calm, gentle, peaceful, quiet, tranquil, serene, placid, friendly, propitious, kindly, compassionate.*

placō, 1, *calm, soothe, quiet, appease; subdue, quell.*

1. **plaga, -ae,** f., *region, tract, zone, district.*

2. **plaga, -ae,** f., *net, hunting net.*

plangor, -ōris [plangor], m., *a beating* of the breast in token of grief; met., *lamentation, wailing.*

planta, -ae, f., *sole of the foot, foot.*

plaudō, -ere, plausī, plausus, *beat; flap, flutter; beat time.*

plausus, -ūs [plaudo], m., *applause, clapping* of the hands; *beating, flapping,* 5, 215.

Plēmyrium, -ī, n., a promontory of Sicily, near Syracuse.

plēnus, -a, -um [cf. obs. pleo in compleo, etc.], adj., *full, overflowing.*

plicō, -āre, -āvī or **-uī, -ātus** or **-itus,** *fold, coil.*

plūma, -ae, f., *feather, plume.*

plumbum, -ī, n., *lead.*

plūrimus, -a, -um, adj., superl. of **multus,** *most, very much, very high, very large;* pl., *very many, countless, very* (or *most*) *abundant.*

plūs, plūris, adj., comp. of **multus,** *more.*

pluvius, -a, -um [pluo], adj., *rainy, causing rain, rain-bringing.*

pōculum, -ī, n., *drinking-cup, goblet, cup.*

poena, -ae, f., *punishment, penalty, pain, vengeance.*

Poenī, -ōrum, m., *Carthaginians.*

Polītēs, -ae, m., a son of Priam, killed by Pyrrhus.

polliceor, -ērī, -itus, *promise.*

polluō, -ere, -uī, -ūtus, *pollute, defile; violate, wrong, desecrate, outrage.*

Pollūx, -ūcis, m., son of Jupiter and Leda, brother of Castor; when Castor had been slain, Pollux shared his immortality with him on alternate days.

polus, -ī, m., *pole, north pole, heavens.*

Polyboetēs, -ae, m., a Trojan priest of Ceres.

Polydōrus, -ī, m., a son of Priam, treacherously slain by the Thracian king Polymnestor.

Polyphēmus, -ī, m., a Cyclops of Sicily, son of Neptune; he had been blinded by Ulysses and was seen by Aeneas and his companions.

Pōmetiī, -ōrum, m., and **Pōmetia, -ae,** f., a Volscian town, called also Suessa Pometia.

pompa, -ae, f., *a solemn procession* or *ceremonial.*

pondus, **-eris**, n., *weight, burden, mass.*

pōne, adv., *behind.*

pōnō, **-ere**, **posuī**, **positus**, *put, place, set, fix, lay; build, erect, establish, found, make; assign, appoint; lay down, lay aside, dismiss, put away, banish; place before one, serve up.*

pontus, **-ī**, m., *sea, deep; wave.*

populāris, **-e** [populus], adj., *popular.*

pōpuleus, **-a**, **-um** [pōpulus], adj., *of the poplar tree, poplar.*

populō and **populor** [populus], 1, *lay waste, ravage; devastate, plunder, rob; deprive of, mutilate, despoil.*

populus, **-ī**, m., *people, tribe, nation, race; multitude, throng.*

porriciō, **-ere**, **-rēcī**, **-rectus**, *cast forth* as an offering to the gods, *offer.*

porrigō, **-ere**, **-rēxī**, **-rēctus** [pro + rego], *stretch forth* or *out, hold forth, extend.*

porrō, adv., *forward, far off, afar, at a distance; afterwards, later, in course of time.*

porta, **-ae**, f., *gate, door, portal, outlet.*

portendō, **-ere**, **-tendī**, **-tentus** [pro + tendo], *foretell, portend, presage.*

porticus, **-ūs** [porta], f., *portico, gallery, colonnade, hall.*

portitor, **-ōris** [portus, from por, root of porto], m., *toll-gatherer* at a port, *warder, inspector*, 6, 298; *ferryman, boatman.*

portō, 1, *bear, carry, bring.*

Portūnus, **-ī** [portus], m., the Roman god of harbors.

portus, **-ūs**, m., *port, harbor, haven.*

poscō, **-ere**, **poposcī**, *demand, ask, request; ask for, beg for, pray for; entreat, supplicate.*

possum, **posse**, **potuī** [potis + sum], *be able, can, have power* or *influence, avail;* **potēns**, **-entis**, pres. p. as adj., *powerful, mighty, great, rich, master of.*

post, prep. w. acc., *after, behind;* adv., *afterwards, hereafter, then, next, behind.*

posterus, **-a**, **-um** [post], adj., *next, following, succeeding.*

posthabeō, **-ēre**, **-uī**, **-itus** [post + habeo], *place after, hold in less esteem* or *affection.*

postis, **-is**, m., *post, door-post, door.*

postquam, conj., *after that, after, when.*

postrēmus or **postumus**, **-a**, **-um**, adj., superl. of **posterus**, *last, latest born, youngest; lowest, below*, 3, 427.

potēns, **-entis**, see **possum**.

potentia, **-ae** [potens], f., *power, might.*

potestās, **-ātis** [potis], f., *power, ability, opportunity.*

1. **potior**, **-īrī**, **-ītus** [potis], *get* (or *take*) *possession of, get, gain, obtain, secure, become master of.*

2. **potior**, **-ius**, see **potis**.

potis, **-e**, adj., *able;* comp., **potior**, **-ius**, *better, preferable;* adv., **potius**, *rather, preferably.*

pōtō, 1, *drink.*

prae, prep. w. abl., *before.*

praecelsus, -a, -um [prae + celsus], adj., *very high, lofty.*

praeceps, -cipitis [prae + caput], adj., *head-foremost, headlong; hurried, hasty; swift, speedy; in headlong haste;* subst., **praeceps, -cipitis**, n., *precipice, verge, edge;* **in praeceps**, *downwards.*

praeceptum, -ī [praecipio], n., *injunction, order, command; rule, precept; warning, advice.*

praecipiō, -ere, -cēpī, -ceptus [prae + capio], *take beforehand* or *in advance, anticipate.*

praecipitō [praeceps], 1, trans., *cast* (or *throw*) *headlong, hurl headlong, urge on, impel, incite;* intrans., *fall headlong, fall, plunge; descend swiftly, run down, rush down.*

praecipuē [praecipuus], adv., *especially, chiefly.*

praecipuus, -a, -um [praecipio], adj., *especial, peculiar, distinguished.*

praeclārus, -a, -um [prae + clarus], adj., *illustrious, famous, distinguished, glorious.*

praecō, -ōnis [for praevico, from prae + voco], m., *herald.*

praecordia, -ōrum [prae + cor], n., *breast, heart.*

praeda, -ae, f., *booty, spoil, plunder, prey, game.*

praedicō, -ere, -dixī, -dictus [prae + dico], *foretell, predict, prophesy; charge, admonish, forewarn*, 3, 436.

praedictum, -ī [praedico], n., *prediction, prophecy.*

praeeō, -īre, -īvī or **-iī, -itus** [prae + eo], *go before, lead*, 5, 186.

praeferō, -ferre, -tulī, -lātus, *prefer, put* (or *place*) *before, rank before.*

praeficiō, -ere, -fēcī, -fectus [prae + ficio], *set over, put in charge of, place* (or *put*) *over.*

praefīgō, -ere, -fīxī, -fīxus [prae + figo], *fix on the front* (or *end*) *of, tip, point;* **praefīxus, -a, -um**, *tipped, pointed.*

praemetuō, -ere [prae + metuo], *fear in advance* or *beforehand, dread.*

praemittō, -ere, -mīsī, -missus, *send before, ahead, forward*, or *in advance.*

praemium, -ī [prae + emo], n., *prize, reward, recompense, gift.*

praenatō [prae + nato], 1, *glide by, flow by* or *past.*

praepes, -etis [prae + (root) pet (cf. πέτομαι)], adj., *flying, swift, fleet.*

praepinguis, -e [prae + pinguis], adj., *very fat, rich*, or *fertile.*

praereptus, -a, -um, p.p. of **praeripiō.**

praeripiō, -ere, -ripuī, -reptus [prae + rapio], *seize* (or *snatch*) *before, snatch* (or *tear*) *away.*

praeruptus, -a, -um, p.p. of **praerumpō**, *broken, precipitous, steep.*

praesaepe, -is [cf. saepes, *hedge*], n., *enclosure; hive*, 1, 435.

praescius, -a, -um [prae + scio], adj., *foreknowing, prescient.*

praesēns, -entis [praesum], adj., *present, at hand, present in person* or *before one's eyes; immediate, instant; prompt, ready.*

praesentiō, -īre, -sēnsī, -sēnsus [prae + sentio], *perceive* (or *feel*) *beforehand, divine.*

praesideō, -ēre, -sēdī [prae + sedeo], *preside over, protect.*

praestāns, -antis, p. of **praestō**, *excellent, surpassing, distinguished, preëminent.*

praestō, -āre, -stitī, -stātus or **stitus** [prae + sto], *surpass, excel;* impers., *it is better, it was better*, etc.

praetendō, -ere, -tendī, -tentus [prae + tendo], *stretch forth, hold out before;* p.p., *stretched out before, lying in front of*, 3, 692.

praeter, adv., and prep. w. acc., *by, beyond, before, besides, except.*

praetereā [praeter + ea], adv., *besides, moreover; hereafter, henceforth, thereafter.*

praetereō, -īre, -īvī or **-iī, -itus** [praeter + eo], *pass by, pass, outstrip.*

praeterlābor, -ī, -lāpsus [praeter + labor], *glide* (or *flow*) *by* or *along by, sail by* or *past.*

praetervehō, -ere, -vexī, -vectus [praeter + veho], *carry along by;* pass. as middle or dep., *be borne past, go by, sail by* or *past.*

praetexō, -ere -texuī, -textus [prae + texo], *fringe, line, border; conceal, cover, hide, cloak.*

praevertō, -ere, -vertī, -versus, *preoccupy;* pres. pass. as middle or dep., *outstrip.*

praevideō, -ēre, -vīdī, -vīsus [prae + video], *foresee.*

prātum, -ī, n., *meadow.*

prāvus, -a, -um, adj., *crooked, wrong, false;* subst., **prāvum, -ī**, n., *evil, falsehood*, 4, 188.

precor, 1, *pray; pray to, invoke; implore, beseech, supplicate, beg, pray for.*

prehendō [prēndo], **-ere, -hendī, -hēnsus**, *lay hold of, seize, catch, grasp; overtake, reach.*

prehēnsus, -a, -um, p.p. of **prehendō.**

premō, -ere, pressī, pressus, *press, press upon, tread upon; press down; press hard after, pursue closely; cover, bury, hide, conceal; overwhelm, overpower, oppress, weigh down; repress, restrain, curb, check, confine, keep down* or *back, stop, stay; rule, control.*

prēndō, -ere, prēndī, prēnsus, see **prehendō.**

prēnsō [prendo], 1, *grasp, seize.*

pressō [premo], 1, *press; milk.*

pretium, -ī, n., *price, prize, reward, bribe.*

(**prex, precis**), f., nom. and gen. sing. obsolete, *prayer, entreaty, supplication.*

Priamēius, -a, -um [Priamus], adj., *of Priam.*

Prīamidēs, -ae [Priamus], m., *son of Priam.*

Priamus, -ī, m., 1, *Priam*, son of Laomedon and king of Troy; slain at the Fall of Troy by Pyrrhus. 2, Son of Polites and grandson of King Priam, 5, 564.

prīdem, adv., *long ago, long since.*

prīmō, adv., *at first, in the beginning.*

prīmum, adv., *first;* w. **ut** or **cum**, *as soon as.*

prīmus, -a, -um, adj., superl. of **prior**, *first, foremost, first part of; front, fore-*, 5, 566; **in prīmīs**, *especially;* subst., *chief, leader, noble.*

prīnceps, -ipis [primus + capio], adj., *first, chief, foremost;* subst., m., *chief, leader, commander, prince; founder.*

prīncipium, -ī [princeps], n., *beginning;* abl. as adv., **prīncipiō**, *in the beginning, in the first place, first.*

prior, -us, comp. adj., *former, first;* subst., **priōrēs, -um**, m., *ancestors;* **prius**, adv., *before, sooner.*

prīscus, -a, -um, adj., *old, ancient;* **Prīscī Latīnī**, *the Old* (or *Early*) *Latins*, 5, 598.

prīstinus, -a, -um, adj., *old, former, ancient, pristine.*

Prīstis, -is, f., name of a ship of Aeneas.

prius, see **prior.**

priusquam, or **prius . . . quam**, *before that, before.*

1. **prō**, prep. w. abl., *before; for, in return for, in behalf of, for the sake of, instead of.*

2. **prō**, interjec., *O! Ah! Alas!*

proavus, -ī [pro + *favorable*, *great-grandfather, avus; pros-*

probō [probus], 1, *appr*

Procās, -ae, m., an Alba[illegible]ectus father of Numitor and Amu *for-*

procāx, -ācis, adj., *boister on; violent.*

prōcēdō, -ere, -cessī, -cessus pro (or *come*) *forth* or *forward*, *as-vance, proceed, move, continue, pass by.*

procella, -ae, f., *gale, storm, blast.*

procer, -eris, m., sing. obsolete except acc., usually pl., *chief, noble, prince.*

prōclāmō [pro + clamo], 1, *cry out.*

Procris, -is (and **idis**), f., daughter of Erechtheus, king of Athens, and wife of Cephalus, king of Phocis, who shot her accidentally while hunting.

procul, adv., *far off, far, at a distance, afar, far away.*

prōcumbō, -ere, -cubuī, -cubitus [pro + cubo], *bend forward, lean forward; fall* in death or battle, *fall* (or *sink*) *in ruins.*

prōcurrō, -ere, -cucurrī or **-currī, -cursus** [pro + curro], *jut out, run out, project.*

prōcurvus, -a, -um, adj., *winding, curving, curved.*

procus, -ī, m., *suitor.*

prōdeō, -īre, -īvī or **iī, -itus** [pro + eo], *move* (or *go*) *forward, advance.*

prōdigium, -ī, n., *sign, portent, omen, prodigy.*

prōditiō, -ōnis [prodo], f.,

praescius, -a, -um, adj., *foreknown, evidence; treason,*

praesēns, *present*

praere, -didī, -ditus [pro + *son give up, give over, abandon, di sert, betray; hand down,*

praansmit.

[**dūcō**, -ere, -dūxī, -ductus *be*ro + duco], *prolong, protract.*

pelium, -ī, n., *battle, fight.*

proānus, -a, -um [pro + fanum], adj., *profane, unholy, uninitiated.*

prōferō, -ere, -tulī, -lātus [pro + fero], *carry forward* or *forth, extend.*

proficīscor, -ī, **profectus**, *set out* or *forth, depart, go.*

profor [pro + for], 1, *speak out, speak.*

profugus, -a, -um [profugio], adj., *fleeing, exiled, banished;* subst., *exile, fugitive, outcast.*

profundus, -a, -um, adj., *deep, profound; lofty, high.*

prōgeniēs, -ēī [pro + root gen., *beget*], f., *lineage, race; offspring, progeny, children.*

prōgignō, -ere, -genuī, [pro + gigno], *bear, bring forth, produce.*

prōgredior -ī, -gressus [pro + gradior], *go forward* or *forth, advance, proceed.*

prohibeō, -ere, -uī, -itus [pro + habeo], *keep off* or *away, ward off, avert, prevent, forbid.*

prōiciō, -ere, -iēcī, -iectus [pro + iacio], *throw* (or *cast*) *forth, down,* or *away, fling down* or *away, plunge.*

prōiectus, -a, -um, p.p. of **prōiciō**, *projecting, jutting.*

prōlābor, -ī, -lāpsus, *fall down, fall in ruins.*

prōlēs, -is, f., *offspring, progeny, posterity, race, lineage.*

prōluō, -ere, -luī, -lūtus [pro + luo], *wet, drench, wash; fill.*

prōluviēs, -eī [proluo], f., *flow, discharge, excrement.*

prōmereor, -ērī, -itus [pro + mereor], *deserve, merit.*

prōmissum, -ī [promitto], n., *promise.*

prōmittō, -ere, -mīsī, -missus [pro + mitto], *promise, pledge, vow.*

prōmō, -ere, **prōmpsī**, **prōmptus** [pro + emo], *bring out* or *forth, put forth;* w. **sē**, *come forth, emerge.*

prōnuba, -ae [pro, cf. nubo], f., a title especially applied to Juno as the goddess of marriage, *helping in marriage rites, nuptial*, 4, 166.

prōnus, -a, -um [cf. pro], adj., *bending* (or *leaning*) *forward, downward, sloping, shoreward-sloping*, 5, 212.

propāgō, -inis, f., *stock, offspring, progeny, race.*

prope (comp., **propius**; q.v., superl., **proximē**), adv. and prep., *near.*

properē, adv., *speedily, quickly, swiftly, hastily.*

properō, 1, *hasten, make haste.*

propinquō [propinquus], *approach, come near, draw near.*

propinquus, -a, -um [prope], adj., *near, neighboring, near at hand; kindred, related.*

propior, -us [prope], comp. adj., *nearer.*

propius [prope], comp. adv., *more nearly, more closely; more favorably* or *propitiously.*

prōpōnō, -ere, -posuī, -positus [pro + pono], *place before, display, offer, propose.*

proprius, -a, -um, adj., *one's own, lasting, permanent, abiding.*

propter, prep. w. acc., *on account of.*

prōpugnāculum, -ī [propugno], n., *bulwark, defence.*

prōra, -ae [cf. pro], f., *prow.*

prōripiō, -ere, -ripuī, -reptus [pro + rapio], *snatch* (or *drag*) *forth* or *away; hurry away, hasten away.*

prōrumpō, -ere, -rūpī, -ruptus [pro + rumpo], *burst forth, cast forth, belch forth.*

prōruptus, -a, -um, p.p. of **prōrumpō,** *dashing, rushing, broken.*

prōsequor, -ī, -secūtus [pro + sequor], *follow after, follow, pursue, accompany, attend; proceed, continue,* 2, 107.

Prōserpina, -ae, f., daughter of Jupiter and Ceres, wife of Pluto, by whom she was carried away and made queen of the Lower World.

prōsiliō, -īre, -uī, -īvī, or **-iī** [pro + salio], *leap forth, spring forth, dart forth* or *forward.*

prōspectus, -ūs [prospicio], m., *prospect, view, sight, outlook.*

prōsper or **prōsperus, -a, -um** [pro + spes], adj., *favorable, auspicious, propitious; prosperous, fortunate.*

prōspiciō, -ere, -spexī, -spectus [pro + specio], *look forth, forward,* or *out, gaze out upon; see, descry.*

prōsum, prōdesse, prōfuī [pro + sum], *avail, profit, be of assistance* or *use.*

protēctus, -a, -um, p.p. of **prōtegō.**

prōtegō, -ere, -tēxī, -tēctus [pro + tego], *protect, shelter.*

prōtendō, -ere, -tendī, -tēnsus or **-tentus** [pro + tendo], *stretch forth* or *out, extend.*

prōtinus [pro + tenus], adv., *continuously, uninterruptedly, right on; straightway, immediately, forthwith.*

prōtrahō, -ere, -trāxī, -trāctus [pro + traho], *draw* (or *drag*) *forth* or *forward.*

prōvehō, -ere, -vexī, -vectus [pro + veho], *bear* (or *carry*) *forward;* pass., *be borne onward, sail; proceed, speak on,* 3, 481.

proximus, -a, -um [superl. of propior], adj., *nearest, next.*

prūdentia, -ae [prudens], f., *forethought, foresight, wisdom, sagacity.*

prūna, -ae, f., *live coal.*

pūbēns, -entis, adj., *full of life* or *vigor, juicy; downy.*

pūbēs, -is, f., *groin, middle; youth, young men; brood, offspring.*

pūbēscō, -ere, -pūbuī [pubes],

be growing up, grow to manhood.

pudeō, -ēre, -uī, -itus, *be ashamed;* impers., **pudet**, etc., w. acc. of the person who experiences the feeling, *it shames me*, i.e. *I am ashamed*, etc.

pudor, -ōris, m., *shame, modesty, virtue, purity, honor.*

puella, -ae [puer], f., *girl.*

puer, -erī, m., *boy, son, child.*

puerīlis, -e [puer], adj., *of a boy* or *boys, youthful.*

pugna, -ae, f., *fight, battle, combat, struggle, contest, conflict.*

pugnō [pugna], 1, *fight, contend in battle, fight* (or *struggle*) *against, resist, oppose.*

pugnus, -ī, m., *fist, hand.*

pulcher, -chra, -chrum, adj., *fair, beautiful, lovely, comely; noble, illustrious, glorious, excellent, famous.*

pulsō [pello], 1, *beat, lash, strike against; touch, reach; tremble, throb.*

1. **pulsus, -a, -um**, p.p. of **pellō**.
2. **pulsus, -ūs** [pello], m., *beating, tramp, trampling.*

pulverulentus, -a, -um [pulvis], adj., *dusty.*

pulvis (-**is**, 1, 478), **-eris**, m., *dust.*

pūmex, -icis, m., *pumice-stone, porous rock; rock.*

Pūniceus, -a, -um, adj., *of Punic color; red, crimson, purple.*

Pūnicus, -a, -um, adj., *Punic, Carthaginian.*

puppis, -is, f., *stern; ship, vessel.*

pūrgō [purus + ago], 1, *make pure, clean,* or *clear;* w. **se**, *clear away, vanish, disappear.*

purpura, -ae, f., *purple.*

purpureus, -a, -um [purpura], adj., *purple, scarlet; ruddy, rosy, glowing, lustrous, bright colored.*

pūrus, -a, -um, adj., *pure, clear; headless*, 6, 760.

putō [putus, *clear*], 1, *make clean* or *clear; think, suppose, believe; consider, ponder, reflect upon.*

Pygmaliōn, -ōnis, m., son of Belus, brother of Dido, and king of Phoenicia.

pyra, -ae, f., *funeral-pile, pyre.*

Pyrgō, -ūs, f., a Trojan nurse of Priam's children.

Pyrrhus, -ī, m., son of Achilles and Deïdamia, king of a part of Epirus, slain by Orestes; he was also called Neoptolemus.

Q

quā [qui and quis], interrog., rel. and indef. adv., 1, *where? how? in what way? by what means?* 2, *where, how;* 3, *in any way, anywhere, by any means.*

quadrīgae, -ārum [quattuor + iugum], f., *four-horse chariot, chariot.*

quadrupēs, -edis [quattuor + pes], adj., *four-footed;* subst., *four-footed animal, animal.*

quaerō, -ere, quaesīvī or **-iī, quaesītus**, *seek, search for, look for; inquire, ask; seek in vain, miss*, 5, 814.

quaesītor, -ōris [quaero], m., *judge.*

quaesō [cf. quaero], defective, *seek, ask, beg, entreat, beseech.*

quālis, -e, adj., 1, interrog., *of what sort? of what appearance* or *nature? what?* 2, rel., *such as, as much as, as.*

quam [qui], adv., 1, interrog., *how?* 2, rel., *as, as much as;* w. comp., *than;* w. superl., *as . . . as possible.*

quamquam, conj., *although, though; and yet.*

quamvīs [quam + vis (see volo)], adv. and conj., *however much, however, although.*

quandō, 1, adv., *at any time, ever, when;* 2, conj., *since, because.*

quantus, -a, -um, adj., interrog., *how great? how much?* rel., often w. **tantus** preceding, *as great as, as much as, as;* **quantum,** adv., *how much, how, how greatly.*

quārē [abl. of qui + abl. of res], adv., 1, interrog., *on account of what thing? why? wherefore?* 2, rel., *on account of which thing, for which reason, on which account.*

quārtus, -a, -um [quattuor], adj., *fourth.*

quassō [quatio], 1, *shake, brandish; shatter.*

quater [quattuor], adv., *four times.*

quatiō, -ere, no perf., **quassus,** *shake, beat, flap; agitate, make tremble, thrill; torment.*

quattuor, adj., *four.*

-que, conj. enclit., *and.*

queō, quīre, quīvī or **-iī, quitus,** *be able, can.*

quercus, -ūs, f., *oak, crown of oak leaves.*

querēla, -ae [queror], f., *complaint.*

queror, -ī, questus, *complain, lament, bewail, moan.*

questus, -ūs [queror], m., *complaint, lamentation, lament.*

quī, quae, quod, pron., 1, interrog., *who? which? what?* 2, rel., *who, which, what.*

quia, conj., *because.*

quianam, interrog. adv., *why? wherefore? why pray?*

quīcumque, quaecumque, quodcumque, indef. rel. pron. and adj., *whoever, whatever, whosoever, whatsoever.*

quid [quis], adv., *why? how?*

quidem, adv., *indeed, truly, at least, forsooth.*

quiēs, -ētis, f., *rest, repose, sleep, quiet, pause, lull.*

quiēscō, -ere, -ēvī, -ētus, *rest, be quiet, repose, be still, cease.*

quiētus, -a, -um [quiesco], adj., *quiet, peaceful, calm, tranquil, restful.*

quīn [qui + ne], 1, conj., *that not, but that, from;* 2, adv., *why not? nay, nay but, nay even, moreover.*

quīnī, -ae, -a [quinque], *five each, five.*

quīnquāgintā, adj., *fifty.*

quippe, adv. and conj., *surely, indeed, forsooth, verily; inasmuch as, since, because indeed.*

Quirīnus, **-ī**, m., a name of Romulus after he was deified.

1. **quis**, **quae**, **quid**, interrog. pron., *who? which? what?*

2. **quīs** or **quī**, **qua** or **quae**, **quid** or **quod**, indef. pron., adj., and subst., *any, some, any one, some one, anybody, anything, something;* (**quīs** = **quibus**, 1, 95; 5, 511).

quisnam (**quīnam**), **quaenam**, **quidnam** (or **quodnam**), interrog. pron. and adj., *who pray? what pray?*

quisquam, **quaequam**, **quidquam** or **quicquam**, indef., pron. used as subst., *any one, anything.*

quisque, **quaeque**, **quodque** or (substantive) **quidque** or **quicque**, indef. pron., *each, every, each one, every one, everything.*

quisquis, **quaequae**, **quidquid** or **quicquid**, indef. pron., *whoever, whosoever, whatever, whatsoever.*

1. **quō** [qui], 1, interrog. adv., *whither? to what place? where? wherefore?* 2, rel. adv., *to which place, whither, where.*

2. **quō** [qui], conj., *in order that, so that, that.*

quōcircā, adv., *wherefore, for which reason.*

quōcumque, adv., *to whatsoever place, whithersoever, wherever.*

quod [qui], conj., *as to the fact that, because, in that, that; but, however, moreover, therefore, wherefore;* **quod sī**, *but if, if however.*

quōmodō or **quō modō**, adv., 1, interrog., *in what way? in what manner? how?* 2, rel., *in the same manner as, just as.*

quōnam, interrog. adv., *whither pray? where pray? where? whither?*

quondam, adv., *once, at one time, formerly; sometimes, at times; hereafter, sometime; ever*, 6, 876.

quoniam, conj., *since now, since, inasmuch as.*

quoque, conj., *also, too.*

quot, indecl. adj., *how many? as many as.*

quotannīs [quot + annus], adv., *yearly, annually.*

quotiēns [quot], adv., *how often? as often as.*

quousque, adv., *how far? how long?*

R

rabidus, **-a**, **-um**, adj., *raving, savage, raging, furious, frenzied, mad, fierce, frantic.*

rabiēs, **-em**, **-ē**, f., *madness, rage, frenzy, fury.*

radius, **-ī**, m., *rod, spoke; ray, beam.*

rādīx, **-īcis**, f., *root.*

rādō, **-ere**, **rāsī**, **rāsus**, *graze, skim along* or *over, coast* (or *sail*) *along* or *near.*

rāmus, **-ī**, m., *branch, bough; wreath.*

rapidus, **-a**, **-um** [rapio], adj., *rapid, swift, quick; violent, consuming, fierce.*

rapiō, **-ere**, **rapuī**, **raptus**, *seize, snatch; snatch away, carry away*

or *off*, *snatch up; snatch up to heaven*, *translate*, *exalt*, 1, 28; *rescue; pillage*, *plunder*, *ravish*, *steal; scour*, *hasten on*, *hurry on*, *speed*, *turn swiftly*.

raptō [rapio], 1, *drag* (or *hurry*) *along*.

raptor, **-ōris** [rapio], m., *robber*, *plunderer;* as adj., *plundering*, *prowling*, *ravening*.

rārēscō, **-ere** [rarus], *begin to open*, *open out*, 3, 411.

rārus, **-a**, **-um**, adj., *thin*, *with meshes*, 4, 131; *scattered*, *here and there*, *at intervals; few*, *faltering*, *broken*.

ratiō, **-ōnis** [reor], f., *calculation*, *purpose*, *plan; way*, *manner*.

ratis, **-is**, f., *raft*, *ship*, *boat*, *bark*, *vessel*.

ratus, **-a**, **-um**, p.p. of **reor**.

raucus, **-a**, **-um**, adj., *hoarse*, *roaring*, *ringing*, *resounding*.

rebellis, **-e** [re- + bellum], adj., *rebellious*, *insurgent*.

recēdō, **-ere**, **-cessī**, **-cessus**, *go back*, *recede*, *retire*, *withdraw*, *retreat*, *stand back* or *apart; depart*, *vanish*, *disappear*.

recēns, **-entis**, adj., *new*, *fresh*, *recent*, *pure*.

recēnseō, **-ēre**, **-uī**, **-us** or **-itus**, *review*, *survey*.

recidīvus, **-a**, **-um** [recido], adj., *returning*, *rising again*, *restored*.

recingō, **-ere**, **-cīnxī**, **-cīnctus** [re- + cingo], *ungird*, *unloose*.

recipiō, **-ere**, **-cēpī**, **-ceptus** [re- + capio], *take back*, *get back*, *regain*, *recover*, *rescue; take*, *receive*, *admit*.

reclūdō, **-ere**, **-sī**, **-sus** [re- + claudo], *unclose*, *open*, *disclose*, *reveal*, *unsheathe*.

recolō, **-ere**, **-coluī**, **-cultus** [re- + colo], *think over*, *consider*, *contemplate*, *reflect upon*.

recondō, **-ere**, **-didī**, **-ditus** [re- + condo], *conceal*, *hide; bury*.

recordor [re- + cor], 1, *call to mind*, *remember*, *recollect*, *recall*.

rēctor, **-ōris** [rego], m., *ruler*, *guide*, *pilot*, *helmsman*.

rēctum, **-ī** [rego], n., *right*.

rēctus, **-a**, **-um** [rego], p.p. of **rego** as adj., *straight*, *right*.

recubō, **-āre** [re- + cubo], *lie back* or *down*, *recline*.

recursō [recurro], 1, *run back*, *return*, *recur*.

recursus, **-ūs** [recurro], m., *a running back*, *retreat*, *return*.

recūsō [re- + causa], 1, *refuse*, *decline*, *object to*, *be reluctant*.

recussus, **-a**, **-um**, p.p. of **recutiō**.

recutiō, **-ere**, **-cussī**, **-cussus** [re- + quatio], *cause to resound*, *shake violently*, *shake;* p.p., **recussus**, **-a**, **-um**, *resounding*, *reverberating*.

reddō, **-ere**, **-didī**, **-ditus** [re- + do], *give back*, *return*, *restore*, *give up*, *deliver; answer*, *reply; give*, *render*, *pay*, *make*.

redeō, **-īre**, **-īvī** or **-iī**, **-itus**, *go* (or *come*) *back*, *return*.

redimiō, **-īre**, **-iī**, **-ītus**, *bind round*, *crown*, *encircle*, *wreathe*.

redimō, **-ere**, **-ēmī**, **-ēmptus** [re- + emo], *buy back*, *redeem*, *ransom*.

reditus, **-ūs** [redeo], m., *return.*

redoleō, **-ēre**, **-uī**, *be redolent of, smell of, be fragrant with.*

redūcō, **-ere**, **-dūxī**, **-ductus** [re- + duco], *lead* (or *bring*) *back, draw back; rescue.*

reductus, **-a**, **-um**, p.p. of **redūcō**, *retired, remote, secluded; receding*, 1, 161.

redux, **-ucis** [reduco], adj., *brought back, returning.*

refellō, **-ere**, **-fellī** [re- + fallo], *refute, disprove.*

referō, **-ferre**, **rettulī**, **relātus** [re- + fero], *bear back* or *again, bring* (or *carry*) *back; bear* (or *carry*) *away* or *off, convey, waft; restore, revive, renew, reproduce; repeat, recall, resemble; report, relate, refer; reply, say, speak, utter;* w. **mē**, **sē**, etc., *go back, return.*

refīgō, **-ere**, **-fīxī**, **-fīxus** [re- + figo], *unfasten, loosen, take down; annul, abolish, abrogate.*

reflectō, **-ere**, **-flexī**, **-flexus** [re- + flecto], *turn* (or *bend*) *back;* w. **animum**, *think of, recollect.*

refringō, **-ere**, **-frēgī**, **-frāctus** [re- + frango], *break off.*

refugiō, **-ere**, **-fūgī** [re- + fugio], *flee back* or *away, fly; recede, stand back; recoil; shun, avoid, flee from.*

refulgeō, **-ēre**, **-fulsī** [re- + fulgeo], *flash back, shine forth, shine, glitter, gleam, glisten, be refulgent.*

refundō, **-ere**, **-fūdī**, **-fūsus** [re- + fundo], *pour back, boil up, overflow.*

refūsus, **-a**, **-um**, p.p. of **refundō**, *disturbed, upheaved, overflowing.*

rēgālis, **-e** [rex], adj., *regal, royal.*

rēgificus, **-a**, **-um** [rex + facio], adj., *royal, regal, kingly, splendid.*

rēgīna, **-ae** [rex], f., *queen, princess.*

regiō, **-ōnis** [rego], f., *direction, region, territory, country; district, quarter.*

rēgius, **-a**, **-um** [rex], adj., *royal, kingly, queenly.*

rēgnātor, **-ōris** [regno], m., *ruler, sovereign.*

rēgnō [regnum], 1, *reign, rule; reign* (or *rule*) *over, govern.*

rēgnum, **-ī** [rex], n., *kingly rule, royal power, sovereignty, power, dominion, sway; kingdom, realm, domain; seat of government.*

regō, **-ere**, **rēxī**, **rēctus**, *rule, govern, control; direct, guide.*

rēiciō, **-ere**, **-iēcī**, **-iectus** [re- + iacio], *throw back* or *off.*

relegō, **-ere**, **-lēgī**, **-lēctus** [re- + lego], *sail past again, coast along again.*

rĕligiō (always ē in Virgil), **-ōnis**, f., *reverence, religious veneration, religious scruple, piety, devotion; religion, religious rites, religious offering, ceremonial, religious observance, worship.*

rĕligiōsus, **-a**, **-um** [religio], adj., *religious, holy, sacred.*

relinquō, **-ere**, **-līquī**, **-lictus** [re- + linquo], *leave, leave behind,*

abandon, relinquish; spare, 2, 659.

reliquiae, -ārum [relinquo], f., *remains, remnant, relics, survivors.* See note on 1, 30.

relūceō, -ēre, -lūxī [re- + luceo], *shine back, glow, gleam, shine, flash.*

remeō, 1, *return.*

remētior, -īrī, -mēnsus [re- + metior], *measure again* or *back, retrace, traverse again, observe again.*

rēmex, -igis [remus + ago], m., *rower, oarsman; band of oarsmen, crew.*

rēmigium, -ī [remex], n., *a rowing, rowing movement, oarage; oarsmen, crew.*

remittō, -ere, -mīsī, -missus [re- + mitto], *send back; repay, return; release, give up, relinquish, resign.*

remordeō, -ēre, -mordī, -morsus [re- + mordeo], *bite again, vex, torment, distress, disturb.*

removeō, -ēre, -mōvī, -mōtus [re- + moveo], *remove, take away.*

remūgiō, -īre [re- + mugio], *bellow back* or *again, reëcho, resound.*

1. **rēmus, -ī**, m., *oar.*

2. **Remus, -ī**, m., twin brother of Romulus, by whom he was killed.

renārrō [re- + narro], 1, *tell again, relate, recount.*

renāscor, -ī, -nātus [re- + nascor], *be born again, grow again.*

renovō [re- + novo], 1, *renew, revive; suffer again*, 2, 3; *risk* (or *dare*) *again*, 2, 750.

reor, rērī, ratus, *think, believe, suppose, deem.*

repellō, -ere, reppulī, repulsus [re- + pello], *drive back, repel, repulse, reject, refuse, disdain, scorn*, 4, 214.

rependō, -ere, -pendī, -pēnsus [re- + pendo], *balance, make return* or *requital, repay, requite, return.*

repente [repens], adv., *suddenly, unexpectedly.*

reperiō, -īre, repperī, repertus, *find* (by searching), *find out, discover, detect.*

repetō, -ere, -īvī or **-iī, -ītus** [re- + peto], *seek again, return to; recall, remember, recollect; repeat, renew; retrace.*

repleō, -ēre, -ēvī, -ētus [re- + pleo], *fill again, fill up, fill.*

repōnō, -ere, -posuī, -positus [re- + pono], *put* (or *place*) *back, replace, restore; lay down* or *aside; lay up, store up* or *away; place, put, bury.*

reportō [re- + porto], 1, *carry* (or *bring*) *back, report, relate.*

reposcō, -ere [re- + posco], *demand* (in return), *ask.*

repositus (repostus), -a, -um, p.p. of **repōnō**, *buried; cherished; remote.*

reprimō, -ere, -pressī, -pressus [re- + premo], *check, keep back, restrain.*

requiēs, -ētis or **ēī** [re- + quies], f., *rest, repose, respite*, 4, 433.

requiēscō, -ere, -ēvī, -ētus [re- + quiesco], *rest.*

requīrō, -ere, -sīvī or **-siī, -sītus** [re- + quaero], *search* (or *seek*) *for* or *out, ask for, ask, inquire; speak sorrowfully of, mourn, miss, sorrow for*, 1, 217.

rēs, reī, f., *thing, affair, circumstance, condition, occurrence, incident, event, matter, case, issue, side, cause, party; cause, reason; advantage, interest; commonwealth, state, empire, power, world; deed, exploit, achievement; fortune, misfortune.*

rescindō, -ere, -scidī, -scissus [re- + scindo], *tear down, demolish, raze.*

reservō [re- + servo], 1, *keep* (or *hold*) *back, reserve, save.*

reses, -idis [resideo], adj., *quiet, sluggish, inactive, dormant.*

resīdō, -ere, -sēdī, *sit* (or *settle*) *down, settle; subside, abate, grow calm.*

resignō [re- + signo], 1, *unseal, open.*

resistō, -ere, -stitī, *stand forth, stand revealed; resist, oppose, withstand; stop, halt, pause.*

resolvō, -ere, -solvī, -solūtus [re- + solvo], *untie, loosen, unbind; set free, release; relax; dissolve, separate; unravel, disclose, break, disregard.*

resonō [re- + sono], 1, *resound, reëcho.*

respectō [respiciō], 1, *care for, regard.*

respiciō, -ere, -spexī, -spectus [re- + specio], *look back, about, around* or *behind; look back upon, look back and see; see, notice; regard, care for, be mindful of.*

respondeō, -ēre, -spondī, -spōnsus, *answer, reply, respond, respond to; agree with, correspond; be opposite.*

respōnsum, -ī [respondeo], n., *answer, response, reply.*

restinguō, -ere, -stīnxi, -stīnctus, *quench, put out.*

restituō, -ere, -uī, -ūtus [re- + statuo], *set up again, restore, replace, reëstablish.*

restō, -āre, restitī [re- + sto], *remain, be left, survive.*

resultō [resilio], 1, *reëcho, reverberate, resound.*

resupīnus, -a, -um, adj., *fallen backward, lying on one's back; stretched out.*

resurgō, -ere, -surrēxī, -surrēctus [re- + surgo], *rise again, revive, return.*

rēte, -is, n., *net.*

retegō, -ere, -tēxī, -tēctus [re- + tego], *uncover, reveal, disclose, bring to light; illuminate.*

retentō [retineo], 1, *hold back, restrain, retard.*

retināculum, -ī [retineo], n., *cable, rope.*

retineō, -ēre, -tinuī, -tentus [re- + teneo], *hold back, restrain.*

retrahō, -ere, -trāxī, -trāctus [re- + traho], *draw back, recall.*

retrō, adv., *backward, back.*

retrōrsus [retro + versus], adv., *back.*

reus, -ī [res], *defendant, one*

liable; w. **vōtī**, *bound by my vow*, 5, 237.

revellō, **-ere**, **-vellī**, **-volsus** [re- + vello], *tear* (or *pull*) *off* or *away; bring* (or *drag*) *away; dig up, disturb, violate.*

revertō, **-ere**, **-tī**, **-sus**, or **revertor**, **-tī**, **-sus** [re- + verto], *return.*

revinciō, **-īre**, **-vīnxī**, **-vīnctus** [re- + vincio], *bind back* or *around, bind, fasten; wreathe, festoon.*

revīsō, **-ere**, *return to see, revisit, return to; visit.*

revocō [re- + voco], 1, *call* (or *summon*) *back, recall; retrace; restore, save, revive, renew; call* (or *cry*) *out.*

revolvō, **-ere**, **-volvī**, **-volūtus** [re- + volvo], *roll back; recall, rehearse, repeat, relate; revolve, ponder; fall* (or *sink*) *back;* p.p., *changed back, returned to*, 6, 449.

revomō, **-ere**, **-uī** [re- + vomo], *vomit* (or *belch*) *forth* or *up, throw up, vomit.*

rēx, **rēgis**, m., *king, ruler, sovereign.*

Rhadamanthus, **-ī**, m., son of Jupiter and Europa, and a judge in Hades.

Rhēsus, **-ī**, m., king of Thrace and an ally of the Trojans. He was slain by Diomedes.

Rhoetēus, **-a**, **-um**, *of Rhoeteum*, a promontory on the Trojan coast; *Rhoetean, Trojan.*

rīdeō, **-ēre**, **rīsī**, **rīsus**, *laugh, smile, laugh at, ridicule, deride.*

rigeō, **-ēre**, **riguī**, *be stiff.*

rigō, 1, *wet, moisten, bedew.*

rīma, **-ae**, f., *crack.*

rīmor [rima], 1, *pry into, dig into, explore, search.*

rīmōsus, **-a**, **-um** [rima], adj., *full of cracks* or *crevices, leaky.*

rīpa, **-ae**, f., *bank.*

Rīpheus, **-eī**, m., a Trojan, slain at the capture of Troy.

rīte, adv., *with proper religious rites, properly, rightly, fitly, duly, well.*

rīvus, **-ī**, m., *stream.*

rōbur, **-oris**, n., *oak, oak tree; wood, beams, timber; strength, vigor, courage, power, firmness.*

rogitō [rogo], 1, *ask often, eagerly,* or *earnestly.*

rogō, 1, *ask.*

rogus, **-ī**, m., *funeral pile.*

Rōma, **-ae**, f., *Rome.*

Rōmānus, **-a**, **-um** [Roma], adj., *of Rome, Roman.*

Rōmulus, **-ī**, m., son of Mars and Rhea Silvia, and traditional founder of Rome.

Rōmulus, **-a**, **-um** [Romulus], adj., *of Romulus, Roman.*

rōrō [ros], 1, *be wet with dew, drip, drop.*

rōs, **rōris**, m., *dew.*

rōscidus, **-a**, **-um** [ros], adj., *dewy, covered with dew.*

roseus, **-a**, **-um** [rosa], adj., *of roses, rose colored, rosy, ruddy.*

rōstrum, **-ī** [rodo], n., *beak, prow, bow.*

rota, **-ae**, f., *wheel; orbit, revolution.*

rubēscō, **-ere**, **rubuī** [rubeo], *grow red, redden.*

rudēns, **-entis**, m., *rope;* pl., *cordage, rigging, sheets.*

rudō, **-ere**, **-īvī**, **-ītus**, *roar, creak.*

ruīna, **-ae** [ruo], f., *fall, downfall, overthrow, ruin, destruction, wreck; convulsion, catastrophe, commotion.*

rūmor, **-ōris**, m., *report, rumor.*

rumpō, **-ere**, **rūpī**, **ruptus**, *break, burst; break through, down,* or *off; burst forth* or *through; open, rend, sever, tear, force; violate, betray, destroy; give vent to; utter, shout, shriek forth.*

ruō, **-ere**, **ruī**, **rutus**, *fall in ruin, fall* (or *rush*) *down, sink, set; rush* (or *hasten*) *up* or *forth; hasten, hurry; upturn, upheave.*

rūpēs, **-is** [rumpo], f., *rock, cliff, crag.*

rūrsus or **rūrsum** [reverto], adv., *backward; anew, again.*

rūs, **rūris**, n., *country;* pl., *fields.*

Rutulī, **-ōrum**, m., *the Rutulians,* an ancient people of Latium, south of the Tiber.

S

Sabaeus, **-a**, **-um**, adj., *Sabaean, Arabian, of the Sabaeans,* a people of Arabia Felix.

sacer, **sacra**, **sacrum**, adj., *sacred, consecrated, holy; accursed;* subst., **sacra**, **-ōrum**, n., *sacred symbols, rites, sacrifices, things, utensils; mysteries.*

sacerdōs, **-ōtis** [sacer], c., *priest, priestess.*

sacrō [sacer], 1, *consecrate, dedicate, devote, hallow.*

sacrum, **-ī**, n., chiefly in pl., see **sacér**.

saeculum, **-ī**, n., *generation, age.*

saepe, adv., *often, frequently.*

saepiō, **-īre**, **saepsī**, **saeptus** [saepes], *hedge in* or *about, surround, enclose.*

saeta, **-ae**, f., *bristle, hair.*

saeviō, **-īre**, **-iī**, **-ītus** [saevus], *rage, be fierce, savage, angry,* or *furious.*

saevus, **-a**, **-um**, adj., *fierce, savage, wild, angry, furious; stern, fell, cruel, pitiless.*

Sagaris, **-is**, m., a Trojan servant.

sagitta, **-ae**, f., *arrow, shaft, bolt, dart.*

sāl, **salis**, m. and n., *salt; salt water, sea.*

Salius, **-ī**, m., an Acarnanian, one of the competitors in the Trojan games in Sicily.

Sallentīnus, **-a**, **-um**, adj., *of the Sallentini,* a people of Calabria, southeast of Tarentum.

Salmōneus, **-eī** or **-eos**, m., son of Aeolus, brother of Sisyphus, and king of Elis; having attempted to imitate the lightning of Jove, he was hurled into Tartarus by a thunderbolt.

salsus, **-a**, **-um** [sal], adj., *salted, salt, briny.*

saltem, adv., *at least, at any rate.*

1. **saltus**, **-ūs** [salio], m., *leap, bound.*

2. **saltus**, **-ūs**, m., *woodland pasture, glade, forest, woodland.*

salum, **-ī** [sal], n., *open sea, the deep, the main, sea.*

salūs, **-ūtis** [cf. salvus], f., *safety, welfare, deliverance, relief.*

salūtō [salus], 1, *greet, salute, welcome, hail.*

salveō, **-ēre** [salvus], *be well;* usually imperative, *hail, all hail, welcome.*

Samē, **-ēs**, f., an earlier name of Cephallenia (now Cephalonia), an island off the western coast of Greece.

Samos, **-ī**, f., an island off the coast of Asia Minor, southwest of Ephesus, and sacred to Juno.

sānctus, **-a**, **-um** [sancio], adj., *sacred, inviolable, holy, venerable, revered, august.*

sanguineus, **-a**, **-um** [sanguis], adj., *bloody; blood-red, bloodshot.*

sanguis, **-inis**, m., *blood; race, stock, descent; offspring, descendant.*

saniēs, **-ēī**, f., *bloody matter, gore.*

sānus, **-a**, **-um**, adj., *sound; sane, rational.*

Sarpēdōn, **-onis**, m., son of Jupiter and Europa, king of Lycia, an ally of Troy who was killed by Patroclus.

sat, see **satis**.

sata, **-ōrum** [sero], n., *growing* (or *standing*) *grain, crops.*

satiō [satis], 1, *satisfy, satiate, appease.*

satis, **sat**, adj., and adv., *enough, sufficient, sufficiently.*

sator, **-ōris** [sero], m., *sower, planter; creator, father.*

Sāturnius, **-a**, **-um** [Saturnus] adj., *of* or *belonging to Saturn, Saturnian;* subst., **Sāturnius**, **-ī**, *son of Saturn;* **Sāturnia**, **-ae**, f., *daughter of Saturn, Juno.*

Sāturnus, **-ī**, m., a fabled and deified king of Latium, identified by the Romans with the Greek Cronos; he was regarded as the father of Jupiter, Juno, Neptune, and Pluto. His reign was the "Golden Age."

saturō [satur], 1, *fill, satisfy, appease, satiate.*

satus, **-a**, **-um**, p.p. of **serō**, *sown, planted, sprung from, son* (or *daughter*) *of.*

saucius, **-a**, **-um**, adj., *wounded, pierced, stricken, smitten.*

saxum, **-ī**, n., *stone* (large and rough), *rock, reef, cliff, crag.*

Scaea, **-ae**, adj., *western;* **Scaea Porta**, *the Scaean* or *western gate of Troy;* the principal gate, facing the sea, and the Grecian camp.

scaena, **-ae** [σκηνή], f., *stage, background, scene, view.*

scālae, **-ārum** [scando], f., *ladder, scaling ladder.*

scandō, **-ere**, *climb, mount, ascend, scale.*

scelerātus, **-a**, **-um**, p.p. of **scelerō**; *wicked, accursed, polluted, impious, infamous.*

scelerō, **-āre**, no perf., **-ātus** [scelus], *pollute, defile.*

scelus, **-eris**, n., *an evil, wicked,* or *atrocious deed, sin, crime, wickedness.*

scēptrum, **-ī** [σκῆπτρον], n., *scep-*

tre; rule, dominion, power, sovereignty.

scīlicet [cf. scio + licet], adv., *certainly, forsooth, doubtless.*

scindō, -ere, scidī, scissus, *split, cleave, divide, rend.*

scintilla, -ae, f., *spark.*

sciō, -īre, -īvī or **iī, scītus,** *know, understand; know how.*

Scīpiadēs, -ae [Scipio], m., *a son* or *descendant of the Scipios, a Scipio.*

scītor [scio], 1, *try* (or *seek*) *to know, inquire, search into; ascertain;* w. **ōrāculum,** *consult,* 2, 114.

scopulus, -ī, m., *cliff, crag, rock, ledge, reef.*

scrūpeus, -a, -um, adj., *stony, rough, rugged, jagged, flinty.*

scūtum -ī [σκύτος], n., *shield* (oblong, made of wood and covered with leather).

Scylacēum, -ī, n., a town on the coast of Bruttium.

Scylla, -ae, f., 1, a dangerous rock on the Italian coast opposite Charybdis, personified as a sea monster, 3, 424. 2, one of Aeneas's ships.

Scyllaeus, -a, -um [Scylla], adj., *of Scylla.*

Scȳrius, -a, -um [Scyros], adj., *Scyrian, of Scyros,* an island in the Aegean, northeast of Euboea.

sēcessus, -ūs [secedo], m., *recess, retreat.*

sēclūdō, -ere, -clūsī, -clūsus [se- + claudo], *shut up, off, away,* or *out, exclude, remove, banish;* p.p. **sēclūsus, -a, -um,** *secluded, remote, retired.*

secō, -āre, secuī, sectus, *cut, cut off* or *through, cleave; engrave, carve; sail, skim, speed on* or *along.*

sēcrētus, -a, -um, p.p. of **sēcernō,** *retired, remote, withdrawn, secluded, lonely, secret;* **sēcrētum, -ī,** n., *a secluded* or *retired place, recess, cave.*

secundō, -āre [secundus], 1, *favor, prosper, aid, make propitious.*

secundus, -a, -um [sequor], adj., *following, second; favoring, favorable, fair, prosperous, propitious, auspicious; swiftly* or *smoothly gliding* (or *flying*).

secūris, -is [seco], f., *axe.*

sēcūrus, -a, -um [se- + cura], adj., *free from care* or *anxiety, untroubled, tranquil; care-dispelling; careless, heedless, regardless.*

secus, adv., *otherwise, differently;* w. **haud** or **nōn,** *not otherwise, in like manner;* **haud secus ac,** *in like manner as, just as;* comp., **secius,** *otherwise, less;* w. **haud** or **nōn,** *no less, nevertheless, just as.*

sed, conj., *but.*

sedeō, -ēre, sēdī, sessus, *sit, be seated, alight; encamp,* 5, 440; *be settled, be resolved upon, be pleasing,* 5, 418.

sēdēs, -is [sedeo], f., *seat; house, abode, habitation, home; palace, temple, shrine; foundation, bottom* (of the sea), 1, 84.

sedile, -is [sedes], n., *seat, bench.*

sēditiō, -ōnis [sed- + eo], f., *sedition, insurrection, uproar, tumult.*

sēdūcō, -ere, -dūxī, -ductus [se- + duco], *lead apart* or *away, separate.*

seges, -etis, f., *field of grain, standing grain; crop, harvest, growth.*

sēgnis, -e, adj., *slow, sluggish, inactive, slothful;* comp., **segnior, -ius,** *less vigorous, less buoyant,* 4, 149.

sēgnitiēs, -ēī [segnis], f., *sloth, slothfulness, tardiness, delay.*

Selīnūs, -ūntis, f., a town on the southwestern coast of Sicily.

semel, adv., *once, even once, but once.*

sēmen, -inis [sero], n., *seed, spark, germ, element;* pl., *vital germs, elements.*

sēmēsus, -a, -um [semi- + edo], adj., *half-eaten.*

sēmianimis, -e [semi- + animus], adj., *half-dead, dying, expiring.*

sēminex, -ecis [semi- + nex], *half-dead, dying.*

sēminō [semen], 1, *sow, produce, bring forth.*

sēmita, -ae, f., *path, foot-path.*

sēmivir, -virī [semi- + vir], adj., *half-man, effeminate.*

semper, *always, ever.*

sēmustus, -a, -um [semi- + uro], adj., *half-burned, half-consumed.*

senātus, -ūs [senex], m., *senate.*

senecta, -ae [senex], f., *old age.*

senectūs, -ūtis [senex], f., *old age.*

senex, senis, adj., *old;* as subst., m., *old, aged,* or *venerable man; sire.*

sēnī, -ae, -a [sex], adj., *six each, six.*

sēnsus, -ūs [sentio], m., *feeling, emotion, sense, soul, spirit.*

sententia, -ae [sentio], f., *opinion, sentiment, judgment, view, thought, purpose, design.*

sentiō, -īre, sēnsī, sēnsus, *perceive* (by the senses), *hear, see, feel, note; understand, know.*

sentis, -is, m., *thorn, brier, bramble.*

sentus, -a, -um [sentis], adj., *thorny, rough.*

septem, adj., *seven.*

septemgeminus, -a, -um [septem + geminus], adj., *sevenfold,* applied to the Nile because of its many mouths.

septēnī, -ae, -a [septem], adj., *seven each, seven.*

septimus, -a, -um [septem], adj., *seventh.*

sepulcrum, -ī [sepelio], n., *tomb, sepulchre, grave; burial.*

sepultus, -a, -um, p.p. of **sepeliō,** *buried; overcome* (as by sleep or wine).

sequāx, -ācis [sequor], adj., *following, pursuing, rapid, swift.*

sequor, -ī, secūtus, *follow, pursue; seek; find, attain; relate.*

serēnō [serenus], 1, *make clear* or *serene; clear up* or *away.*

serēnus, -a, -um, adj., *clear, fair, cloudless, calm, serene, placid.*

Serestus, -ī, m., a follower of Aeneas.

Sergestus, **-ī**, m., a follower of Aeneas.

Sergius, **-a**, **-um**, adj., *of Sergius*, the name of a Roman gens.

seriēs, **-ēī** [cf. sero, *join together*], f., *series*, *train*, *row*, *succession*.

sermō, **-ōnis** [cf. sero, *join together*], m., *language*, *conversation*, *talk*, *discourse*; *report*, *rumor*.

1. **serō**, **-ere** (no perf.), **sertus**, *join together*, *weave*; *converse*, *discuss*, *talk*.

2. **serō**, **-ere**, **sēvī**, **satus**, *sow*, *plant*; *beget*.

serpēns, **-entis** [serpo], m. and f., *snake*, *serpent*.

serpō, **-ere**, **serpsī**, **serptus**, *creep*, *glide*, *crawl*; *steal over* or *upon*.

Serrānus, **-ī** [sero], m., surname of Caius Atilius Regulus, who was ploughing when told of his election as consul; famous also for his opposition to Carthage in the First Punic War.

sertum, **-ī** [sero], n., *wreath*, *garland*.

sērus, **-a**, **-um**, adj., *late*, *tardy*, *too late*.

serva, **-ae** [servus], f., *female slave*.

servāns, **-antis** [servo], adj., *observant*.

serviō, **-īre**, **-īvī** or **-iī**, **-ītus** [servus], *be a slave* or *servant*, *serve*, *obey*.

servitium, **-ī** [servus], n., *servitude*, *slavery*, *bondage*.

servō, 1, *save*, *rescue*, *preserve*, *keep*, *retain*; *keep watch over*, *guard*, *maintain*, *cherish*, *nurse*; *contain*, *hold*; *watch*, *observe*.

seu, see **sive**.

sevērus, **-a**, **-um**, adj., *stern*; *fatal*, *dreadful*; *gloomy*, *dismal*.

sī, conj., *if*, *in case*, *if indeed*, *if only*; *whether*.

sībilus, **-a**, **-um** [sibilo], adj., *hissing*.

Sibylla, **-ae**, f., *Sibyl*, *prophetess*.

sīc, adv., *so*, *thus*, *in this* (or *such*) *a manner*.

Sicānia, **-ae**, f., *Sicily*.

Sicānus (**Sicānius**), **-a**, **-um**, adj., *of Sicily*, *Sicilian*; subst., **Sicānī**, **-ōrum**, m., *Sicilians*.

siccō [siccus], 1, *dry*, *wipe away*, *stanch*.

siccus, **-a**, **-um**, adj., *dry*, *thirsty*.

sīcubi [si + ubi], adv., *if anywhere*, *wherever*.

Siculus, **-a**, **-um**, adj., *of Sicily*, *Sicilian*.

sīdereus, **-a**, **-um** [sidus], adj., *starry*.

sīdō, **-ere**, **sīdī** (**sēdī**), *seat one's self*, *alight*, *perch*.

Sīdōn, **-ōnis**, f., a Phoenician city.

Sīdŏnius, **-a**, **-um** [Sidon], adj., *of Sidon*, *Sidonian*, *Phoenician*, *Tyrian*.

sīdus, **-eris**, n., *constellation*, *star*; *season*, *weather*.

Sīgēus, **-a**, **-um**, adj., *of Sigeum*, a promontory and town about five miles northwest of Troy.

signō [signum], 1, *mark*, *designate*, *indicate*; *distinguish*, *commemorate*; *observe*, *notice*, *note*.

signum, **-ī**, n., *sign*, *mark*, *signal*,

token, figure, design, clew; standard, ensign.

silēns, -entis [sileo], p. as adj., *silent, still, noiseless.*

silentium, -ī [silens], n., *silence, stillness.*

sileō, -ēre, -uī, *be* (or *remain*) *silent, calm,* or *still.*

silex, -icis, m. and f., *flint, rock, crag, cliff.*

silva, -ae, f., *forest, wood; tree, shoot.*

Silvius, -ī, m., the name of several descendants of Aeneas, 6, 763, 769.

similis, -e, adj., *like, similar.*

Simoīs, Simoentis, m., a river near Troy.

simplex, -plicis [cf. semel and plico], adj., *simple, unmixed, pure.*

simul, adv., *at the same time, at once, together;* **simul . . . simul,** *at the same time . . . and, both . . . and;* **simul ac** (or **atque**), sometimes **simul** alone, *as soon as.*

simulācrum, -ī [simulo], n., *image, likeness, statue; ghost, shade, apparition, phantom, spectre; semblance, representation,* 5, 585.

simulō [similis], 1, *imitate, make like, pretend, feign, counterfeit.*

sīn [si + ne], conj., *but if, if however, if on the contrary.*

sine, prep. w. abl., *without.*

singulī, -ae, -a, adj., *one by one; each, single, separate.*

sinister, -tra, -trum, adj., *left, on the left side* (or *hand*); *unlucky;* subst., **sinistra** (sc. manus), *left hand.*

sinō, -ere, sīvī, situs, *permit, let, allow, suffer.*

Sinōn, -ōnis, m., a Greek through whose craft the wooden horse was taken into Troy.

sinuō [sinus], 1, *coil, wind, writhe; bend, curve.*

sinus, -ūs, m., *fold, curve; sail, bosom, gulf, bay; winding course,* 6, 132.

Sīrēnēs, -um, f., *Sirens,* two (or three) fabulous monsters, half maiden, half bird, inhabiting dangerous rocky islands near the coast of Campania, who, by their sweet songs, enticed to their destruction those sailing by.

Sīrius, -ī, m., *the Dog Star.*

sistō, -ere, stitī, status (cf. sto), *cause to stand, set, put, place; bring,* 4, 634; *stop, stay; make firm, establish, uphold, maintain; remain, settle, abide.*

sitis, -is, f., *thirst, drought.*

situs, -ūs [sino], m., *position, situation, place; neglect, filth, mould.*

sīve or **seu** [si + ve], conj., *or if, or;* **sive** (**seu**) . . . **sive** (**seu**), *whether . . . or, either . . . or.*

socer, -erī, m., *father-in-law;* pl., *parents-in-law.*

sociō [socius], 1, *make one a partner* or *associate in, share, associate, ally; unite, join in marriage.*

socius, -ī, m., *ally, associate, companion, comrade, friend.*

socius, -a, -um [socius], adj.,

allied, friendly, confederate, kindred.

sōl, sōlis, m., *sun, sunlight, sunshine, day.*

sōlācium, -ī [solor], n., *solace, consolation, comfort.*

sōlāmen, -inis [solor], n., *solace, comfort.*

soleō, -ēre, solitus sum, semi-dep., *be wont* or *accustomed.*

solidus, -a, -um, adj., *solid, sound, firm, compact; whole, entire; massive*, 2, 765.

solium, -ī, n., *seat, throne.*

sollemnis, -e [sollus, *all* + obsolete amnus, *round*], adj., *annual, solemn, sacred, festive, religious;* subst., **sollemnia, -ium**, n., *solemn* or *religious rites, ceremonies, festivals, sacrifices.*

sollicitō [sollicitus], 1, *agitate, disturb, disquiet, make anxious.*

sollicitus, -a, -um, adj., *anxious, troubled, excited, solicitous.*

sōlor, 1, *solace, console, comfort, cheer, console one's self for; aid, relieve.*

solum, -ī, n., *ground, soil, land, earth; water, sea.*

sōlus, -a, -um, adj., *alone, sole, only, solitary, lonely.*

solvō, -ere, solvī, solūtus, *loosen, unbind, release, set free, dissolve, relax; unfasten, let go, cast off; dispel, banish, dismiss; pay, fulfil, perform, discharge.*

somnium, -ī [somnus], n., *dream.*

somnus, -ī, m., *sleep, slumber, dream, night;* pers., **Somnus, -ī**, m., *Sleep.*

sonāns, -antis, p. of **sonō**, *sounding, resounding, roaring, noisy, murmuring.*

sonipēs, -pedis [sonus + pes], adj., *with sounding* (or *ringing*) *hoof, noisy-hoofed;* subst., *horse, steed, charger.*

sonitus, -ūs [sono], m., *sound, noise, din, thunder.*

sonō, -āre, -uī, -itus, *sound, resound; ring, roar, rattle, murmur.*

sonōrus, -a, -um [sonor], adj., *loud-sounding, roaring, noisy.*

sōns, sontis, adj., *guilty.*

sonus, -ī, m., *sound, tone.*

sōpītus, -a, -um, p.p. of **sōpiō**, *lulled to sleep, slumbering, dormant.*

sopor, -ōris [sopio], m., *deep sleep, sleep, slumber;* personified, 6, 278.

sopōrifer, -era, -erum [sopor + fero], adj., *sleep-bringing.*

sopōrō, -āre, no perfect, **-ātus** [sopor], *make sleepy, cause to sleep; make soporific, drug.*

sopōrus, -a, -um [sopor], adj., *drowsy, slumbrous, sleepy.*

sorbeō, -ēre, -uī, *suck down* or *in, swallow.*

sordidus, -a, -um [sordes], adj., *filthy, squalid, dirty.*

soror, -ōris, f., *sister.*

sors, sortis, f., *lot; fate, fortune, condition, destiny; oracle, response, prophecy, prediction; allotment, portion.*

sortior, -īrī, -ītus [sors], *draw* (or *cast*) *lots; allot, assign by lot, distribute by lot, determine.*

sortītus, -ūs [sortior], m., *a drawing* (or *casting*) *of lots, allotment.*

spargō, -ere, sparsī, sparsus, *scatter, strew; sprinkle, besprinkle, stain; spread, disseminate, circulate.*

Sparta, -ae, f., *Sparta* or *Lacedaemon,* the capital of Laconia.

Spartānus, -a, -um [Sparta], adj., *of Sparta, Spartan.*

spatior [spatium], 1, *walk, walk to and fro, proceed* (in a slow. stately, or solemn manner).

spatium, -ī, n., *space, room, place, distance; time, interval, period; opportunity; course, race-course.*

speciēs, -ēī [specio], f., *sight, spectacle; look, appearance, aspect.*

spectāculum, -ī [specto], n., *sight, spectacle.*

spectō [specio], 1, *look at, gaze at, eye.*

specula, -ae [specio], f., *lookout, watch-tower.*

speculor [specula], 1, *watch, keep watch, watch to discover, look out; catch sight of, descry, observe.*

spēlunca, -ae, f., *cave, cavern, grotto, retreat.*

spernō, -ere, sprēvī, sprētus, *spurn, despise, disdain, scorn, reject, slight.*

spērō [spes], 1, *hope, hope for; expect, fear, apprehend.*

spēs, -eī, f., *hope, expectation.*

spīculum, -ī, n., *point; dart, arrow, spear.*

spīna, -ae, f., *thorn.*

Spīō, -ūs, f., one of the Nereids.

spīra, -ae, f., *fold, coil.*

spīrābilis, -e [spiro], adj., *that may be breathed, vital.*

spīritus, -ūs [spiro], m., *breath, life, air, soul, spirit.*

spīrō, 1, *breathe, breathe forth, exhale; blow; quiver, throb, palpitate.*

spissus, -a, -um, adj., *thick, dense; hard, compact.*

splendīdus, -a, -um [splendeo], adj., *splendid, brilliant, magnificent, sumptuous.*

spoliō [spolium], 1, *strip, rob, despoil, pillage, plunder; deprive,* 5, 224.

spolium, -ī, n., *spoil, booty, plunder, trophy;* **spolia opīma,** weapons and other spoil taken, on the field of battle, by a victorious commander from the body of his defeated antagonist.

sponda, -ae, f., *couch.*

spondeō, -ēre, spopondī, spōnsus, *promise, pledge.*

spōnsa, -ae, f., *one betrothed* or *promised* (as a bride).

sponte (abl. of obs. **spons,** of which only the gen. and abl. occur), f., *of one's own accord* or *will; voluntarily, according to one's own inclination* or *desire,* 4, 341.

sprētus, -a, -um, p.p. of **spernō,** *slighted.*

spūma, -ae [spuo], f., *foam, spray, froth.*

spūmeus, -a, -um [spuma], adj., *foamy, foaming, foam-covered.*

spūmō [spuma], 1, *foam.*

spūmōsus, -a, -um [spuma], adj., *foaming.*

squāleō, -ēre, -uī, *be foul, filthy, squalid, rough, unkempt.*

squālor, -ōris [squaleo], m., *filth, squalor.*

squāma, -ae, f., *scale* (of fish or serpent).

squāmeus, -a, -um [squama], adj., *scaly.*

stabilis, -e [sto], adj., *firm, enduring, lasting.*

stabulō [stabulum], 1, *dwell, abide, have one's abode.*

stabulum, -ī [sto], n., *stall, stable; abode, haunt.*

stāgnō [stagnum], 1, *be stagnant* or *sluggish.*

stāgnum, -ī [sto], n., *still water, pool, lake, sluggish stream, water;* pl., *deep waters.*

statiō, -ōnis [sto], f., *stopping* (or *resting*) *place, station, haunt; anchorage, roadstead.*

statuō, -ere, statuī, -ūtus, *place, set, set up, raise, erect, build; found, establish.*

stella, -ae, f., *star, meteor.*

stellātus, -a, -um, p.p. of **stellō**, *set with stars, gleaming, glittering.*

sterilis, -e, adj., *barren, unfruitful, unproductive, sterile.*

sternō, -ere, strāvī, strātus, *spread out, spread; stretch on the ground; lay low, slay; overthrow, destroy, conquer; lay waste, devastate; smooth, calm.*

Sthenelus, -ī, m., charioteer of Diomedes.

stimulō [stimulus], 1, *prick, goad, spur, urge on, incite, arouse.*

stimulus, -ī, m., *goad, spur.*

stīpes, -itis, m., *trunk, stem, stock.*

stīpō, 1, *pack together, stow away, store up; throng, encompass, surround, attend, accompany.*

stirps, stirpis, f., *trunk and roots of a tree* or *plant; stock, race, blood, lineage, offspring.*

stō, -āre, stetī, stātus, *stand, stand up, stand on end, rise, be erect; remain, continue, stand* (or *be*) *fixed; be built, be erected; depend* (or *rest*) *upon, be centred in; stand firm, be strong, stand at anchor, be moored;* **stat,** impers., *it is fixed, resolved,* or *determined.*

strāgēs, -is [cf. sterno], f., *slaughter, carnage.*

strātum, -ī [sterno] n., *cover, bed, couch; pavement.*

strātus, -a, -um, p.p. of **sternō**.

strepitus, -ūs [strepo], m., *noise, din, uproar, stir, confusion.*

strepō, -ere, -uī, -itus, *make a noise, roar, rattle, murmur, hum.*

strīdeō, -ēre, and **strīdō, -ere, strīdī,** *creak, grate; rustle, whistle, whir; roar, howl; gurgle, hiss; twang, flap.*

strīdor, -ōris [strideo], m., *creaking, whistling, clank, din, rattling, grating.*

stringō, -ere, strīnxī, strictus, *draw tight, bind;* of a sword, *draw; strip, trim, peel; graze,* 5, 163.

Strophades, -um, f., two small islands in the Ionian Sea, west of the Peloponnesus, where the Harpies were allowed to remain. Here Zetes and Calais, the sons of Boreas, who had driven the Harpies from the home of Phineus, permitted them to remain and 'turned back' from the pursuit; hence the name of the islands from στρέφειν, *to turn; the islands of turning.*

struō, -ere, strūxī, strūctus, *heap up, build, erect, construct; set in order, arrange, prepare; bring about, effect, accomplish, contrive, plan, cause; cover, load, heap*, 5, 54.

studium, -ī [studio], n., *zeal, desire, eagerness, eager desire, purpose; pursuit*, 1, 14; *deep* or *earnest attention; study, interest; applause, cheers, acclamation.*

stupefaciō, -ere, -fēcī, -factus [stupeo + facio], *amaze, bewilder, stun, daze, stupefy, astound.*

stupeō, -ēre, -uī, *be amazed, dazed, astonished, astounded, bewildered*, or *stupefied; wonder* (or *marvel*) *at.*

stuppa, -ae, f., *tow, hemp, oakum; calking* of a vessel.

stuppeus, -a, -um [stuppa], adj., *of tow, hemp*, or *flax.*

Stygius, -a, -um [Styx], adj., *of the Styx, Stygian; infernal, of the Lower World.*

Styx, Stygis, f., a river of the Lower World which surrounds the final abode of the dead.

suādeō, -ēre, suāsī, suāsus, *advise, urge, persuade, counsel; invite.*

sub, prep. w. abl. and acc.: 1, w. abl., *under, beneath, at the foot of, in, within; behind, after, just behind, next after;* 2, w. acc., *under, beneath; up to, up towards, to, towards, into, upon; near, after.*

subāctus, -a, -um, p.p. of **subigō.**

subdūcō, -ere, -dūxī, -ductus [sub + duco], *draw up, haul up, beach; remove, withdraw, take away secretly.*

subeō, -īre, -iī, -itus [sub + eo], *go* (or *come*) *under* or *into, bear, carry; come up to, approach, draw near, enter; follow, come after, succeed; come before* (or *into*) *the mind, occur.*

subiciō, -ere, -iēcī, -iectus [sub + iacio], *throw, cast*, or *place under; answer, reply.*

subiectus, -a, -um, p.p. of **subiciō**, *placed* (or *brought*) *under, bowed, bent, made subject, subdued, conquered, vanquished.*

subigō, -ere, -ēgī, -āctus [sub + ago], *drive, propel; compel, force; conquer, subdue, subjugate, vanquish.*

subitō [subitus], adv., *suddenly*,

subitus, -a, -um [subeo], adj., *sudden, unexpected.*

sublābor, -ī, -lāpsus, *fall down, slip away, ebb away, fail, decline, wane.*

sublātus, -a, -um, p.p. of **tollō.**

sublīmis, -e, adj., *aloft, on high, uplifted, elevated.*

submergō, -ere, -mersī, -mersus [sub + mergo], *sink, submerge.*

submoveō, -ēre, -mōvī, -mōtus [sub + moveo], *remove, drive off* or *away.*

subnectō, -ere, -nexuī, -nexus [sub + necto], *bind* (or *tie*) *under* or *beneath, fasten beneath, fasten, bind.*

subnīxus, -a, -um, p.p. of obs. **subnītor,** *supported by, resting on, seated on, defended by.*

subolēs, -is, f., *offspring.*

subrīdeō, -ēre, -rīsī, *smile.*

subrigō, uncontracted form of **surgō.**

subsīdō, -ere, -sēdī, -sessus [sub + sido], *sit* (or *settle*) *down, sink, subside; remain, stay.*

subsistō, -ere, -stitī [sub + sisto], *halt, stop, stand still, tarry.*

subtēmen, -inis [subtexo], n., *woof, thread.*

subter [sub], adv. and prep. w. acc., *below, beneath, under.*

subtexō, -ere, -texuī, -textus [sub + texo], *cover, conceal, obscure, veil, overspread.*

subtrahō, -ere, -trāxī, -trāctus [sub + traho], *withdraw, draw from under, sweep from under.*

suburgeō, -ēre [sub + urgeo], *push up to, drive close to.*

subvectō [subveho], 1, *carry across, convey, transport.*

subvehō, -ēre, -vexī, -vectus [sub + veho], *carry up; bear, carry.*

subvolvō, -ere [sub + volvo], *roll up* or *along,* 1, 424.

succēdō, -ere, -cessī, -cessus [sub + cedo], *go under, enter; approach; take up, undertake.*

successus, -ūs [succedo], m., *success.*

succingō, -ere, -cīnxī, -cīnctus [sub + cingo], *gird, gird about, equip, furnish.*

succipiō [archaic form of suscipio], 1, 175; 6, 249.

succumbō, -ere, -cubuī, -cubitus [sub + cubo], *fall under* or *down, yield to, succumb, submit.*

succurrō, -ere, -currī, -cursus [sub + curro], *run to the aid of, relieve, help, succor; it occurs to one's mind, it seems.*

sūdō, 1, *sweat; be wet* (or *drenched*) *with, reek with.*

sūdor, -ōris [sudo], m., *sweat.*

suēscō, -ere, suēvī, suētus, *become accustomed; be wont* or *accustomed.*

sufferō, -ferre, sustulī, sublātus [sub + fero], *bear up, resist, withstand.*

sufficiō, -ere, -fēcī, -fectus [sub + facio], *suffuse; furnish, supply; be able, suffice.*

suffundō, -ere, -fūdī, fūsus [sub + fundo], *suffuse, fill.*

suī (gen.), **sibi** (dat.), **sē** or **sēsē** (acc.), reflex. pron., *himself, herself, itself; themselves.*

sulcō [sulcus], 1, *plough.*

sulcus, -ī, m., *furrow, track, trail.*

sulpur, -uris, n., *sulphur.*

sum, esse, fuī, futūrus, *be, exist; be possible.*

summa, **-ae** [summus], f., *chief thing, main point, sum, all, the whole.*

summissus, **-a**, **-um**, p.p. of **summittō**, *bowing, kneeling; humble, reverent.*

summittō, **-ere**, **-mīsī**, **-missus** [sub + mitto], *send under, cause to yield; submit.*

summus, **-a**, **-um**, adj., superl. of **superus**, *highest, topmost, summit of, top of, highest* (or *upper*) *part of, surface of; utmost, most important, principal, supreme; last, latest, final.*

sūmō, **-ere**, **sūmpsī**, **sūmptus** [sub + emo], *take up, take, receive; inflict, exact; choose, adopt, select; put on, assume.*

super, 1, adv., *besides, moreover, more than enough, remaining, left, surviving;* 2, prep. w. acc., *over, above, beyond; upon, on;* 3, prep. w. abl., *above, over, upon, about, concerning, for, for the sake of.*

superbia, **-ae** [superbus], f., *pride, haughtiness, insolence, arrogance.*

superbus, **-a**, **-um** [super], *proud, haughty, insolent, arrogant; magnificent, splendid, gorgeous; mighty.*

superēmineō, **-ēre** [super + emineo], *rise above, tower above, overtop.*

superimpōnō, **-ere**, no perf., **positus** [super + impono], *place* (or *lay*) *upon.*

supernē [supernus], adv., *from above, above.*

superō [superus], 1, *surmount, rise above, overtop, tower above; go over, pass beyond,* or *by,* or *over; mount, ascend, climb; surpass, excel; overcome, overpower, vanquish, conquer; slay, destroy; survive, remain; be elated* or *proud, rejoice, exalt, triumph.*

supersum, **esse**, **fuī** [super + sum], *be left, remain, survive.*

superus, **-a**, **-um** [super], adj., *upper, higher, above, on high, of the Upper World;* subst., **superī**, **-ōrum**, m., *inhabitants of the Upper World, the living; gods above, gods.*

supīnus, **-a**, **-um** [sub], adj., *lying on the back;* of the hands, *with palms upward, extended, suppliant.*

suppleō, **-ēre**, **-ēvī**, **-ētus** [sub + pleo], *fill up; supply, furnish.*

supplex, **-icis** [supplico], *kneeling, suppliant, humble, entreating;* subst., *a suppliant.*

suppliciter [supplex], adv., *humbly, suppliantly, as a suppliant.*

supplicium, **-ī** [supplex], n., *punishment, penalty; hurt, wound.*

suppōnō, **-ere**, **-posuī**, **-positus** [sub + pono], *put* (or *place*) *under; substitute.*

suprā, prep. w. acc., *above, over.*

suprēmus, **-a**, **-um** [superus], adj., *last, final, extreme;* subst., **suprēmum**, **-ī**, n., *the last;* pl., *last honors, rites,* or *offices.*

sūra, **-ae**, f., *calf of the leg, leg.*

surgō, **-ere**, **surrēxī**, **surrēctus**

[sub + rego], *raise, prick up; rise, arise, spring up.*

sūs, suis, c., *hog, sow.*

suscipiō, -ere, -cēpī, -ceptus [sub + capio], *take up, lift up; catch; take up* the new-born child, in order to acknowledge it, *acknowledge, rear, nurture; beget; take upon one's self, undertake, attempt, assume; reply, answer.*

suscitō, [sub + cito], 1, *stir up, rekindle; arouse, excite.*

1. **suspectus, -a, -um,** p.p. of **suspiciō,** *suspected, held in suspicion, mistrusted.*

2. **suspectus, -ūs** [suspicio], m., *upward view, upward look, height.*

suspendō, -ere, -dī, -pēnsus [sub + pendo], *hang, hang up, consecrate.*

suspēnsus, -a, -um, p.p of **suspendō,** *hung up, suspended; in suspense, uncertain, doubtful, anxious, bewildered; filled with awe, inspired.*

suspiciō, -ere, -spexī, -spectus [sub + specio], *look up at, observe, survey; look at with wonder* or *admiration, admire.*

suspīrō [sub + spiro], 1, *sigh.*

sustulī, see **tollō.**

sūtilis, -e [suo], adj., *sewed.*

suus, -a, -um, poss. reflex. pron., *his own, her own, its own, their own; his, her, its, their; fitting, suitable, appropriate; favorable, propitious.*

Sȳchaeus, -ī, m., the husband of Dido.

Sȳchaeus, -a, -um, adj., *of Sychaeus.*

syrtis, -is, f., *sand-bank, shoal;* pl., as a proper name, *the Syrtes,* two great shoals on the northern coast of Africa.

T

tābeō, -ēre, *melt away, be drenched* or *dripping.*

tābēs, -is [tabeo], f., *wasting, decay; repining, languishing.*

tābidus, -a, -um [tabeo], adj., *wasting.*

tabula, -ae, *board, plank.*

tabulātum, -ī [tabula], n., *floor, story.*

tābum [cf. tabes], n., *corrupt matter, blood, gore.*

taceō, -ēre, -uī, -itus, *be silent, quiet,* or *still.*

tacitus, -a, -um [taceo], p.p. as adj., *silent, still, noiseless, in silence; concealed, hidden, secret.*

tāctus, -ūs [tango], m., *touch.*

taeda, -ae, f., *pine wood, torch; nuptial torch, marriage, wedlock.*

taedet, -ēre, taeduit or **taesum est,** impers., w. acc. of the person feeling the emotion, *it disgusts* (or *wearies*) *me, you,* etc., *I am wearied* or *disgusted, you are wearied,* etc., *it is irksome to me, you,* etc.

taenia, -ae, f., *fillet, head-band, ribbon.*

taeter, -tra, -trum [taedet], adj., *foul, loathsome, disgusting.*

tālāris, -e [talus], adj., *of* or *pertaining to the ankle;* subst.,

tālāria, -ium, n., *winged sandals, sandals.*

talentum, -ī, n., a Grecian weight or sum, in value about $1200; *talent, weight.*

tālis, -e, adj., *such, of such nature, kind,* or *sort.*

tam, adv., *so, so much, to such a degree.*

tamen, adv., *yet, nevertheless, still, however, but yet.*

tandem, adv., *at length, at last; pray.*

tangō, -ere, tetigī, tāctus, *touch, reach, arrive at; strike, blast; encounter, experience; overtake, come home to*, 4, 596.

tantus, -a, -um, adj., *so great, so much, such;* **tantum**, adv., *so much, only, merely.*

tardō [tardus], 1, *make slow; hinder, hamper, delay, retard, impede.*

tardus, -a, -um, adj., *slow, tardy, sluggish.*

Tarentum, -ī, n., a city founded by the Greeks in Calabria.

Tarquinius, -a, -um, adj., *of the Tarquins, Tarquinian;* the name of the gens to which belonged Tarquinius Priscus and Tarquinius Superbus, the fifth and seventh kings of Rome.

Tartareus, -a, -um [Tartarus], adj., *of Tartarus, infernal.*

Tartarus, -ī, m., and **Tartara, -ōrum**, n., *Tartarus*, the abode of the wicked in the Lower World, *the Lower World.*

taurīnus, -a, -um [taurus], adj., *of a bull, a bull's.*

taurus, -ī, m., *bull.*

tēctum, -ī [tego], n., *roof; house, building, dwelling, abode, habitation, home; palace; covert, shelter, haunt.*

Tegeaeus, -a, -um, adj., *Tegean, of Tegea*, an Arcadian town.

tegmen, and **tegumen, -inis** [tego], n., *covering, skin, hide, garment, clothing.*

tegō, -ere, tēxī, tēctus, *cover; shelter, shield, defend, protect; hide, conceal.*

tēla, -ae [texo], f., *warp.*

tellūs, -ūris, f., *earth, ground, soil, land;* pers., the goddess *Tellus* or *Earth.*

tēlum, -ī, n., *missile, bolt, arrow, shaft; spear, javelin; weapon.*

temerō, 1, *desecrate, profane, defile.*

temnō, -ere, *scorn, disdain, despise, defy.*

temperō [tempus], 1, *allay, calm, quiet; restrain;* intr., *abstain from.*

tempestās, -ātis [tempus], f., *season, weather; storm, tempest;* pers., *Tempest*, 5, 772.

templum, -ī, n., *holy* or *consecrated place, temple, shrine, sanctuary.*

temptō [teneo], 1, *try, test, examine; tempt, attempt, essay, endeavor; seek* (or *search*) *for; search, explore.*

tempus, -oris, n., *time, period,* (or *interval*) *of time; occasion, opportunity; proper, fitting,* or *suitable time;* pl., *temple* of the head, *head.*

tenāx, -ācis [teneo], adj., *tenacious, persistent.*

tendō, -ere, tetendī, tentus or **tēnsus**, *stretch, stretch out, extend, swell, fill*, 3, 268; *direct, aim, turn, bend, lift, make* (or *hold*) *one's way, direct one's steps, go, proceed, hasten, hurry*, 2, 321; *stretch one's tent, encamp; struggle, strive; intend, design.*

tenebrae, -ārum, f., *darkness, gloom, obscurity, shades; dark* or *gloomy abodes.*

tenebrōsus, -a, -um [tenebrae], adj., *dark.*

Tenedos, -ī, f., an island in sight of Troy, about five miles off the Trojan coast.

teneō, -ēre, -uī, tentus, *hold, have, keep, possess; occupy, inhabit; hold in sway, rule, rule over; detain, hold back, retain, restrain, keep back; cling to, grasp, seize; reach, gain; hold possession* or *sway.*

tener, -era, -erum, adj., *tender, soft, delicate.*

tentōrium, -ī [tendo], n., *tent.*

tenuis, -e, adj., *thin, fine, light, slender, delicate, gentle; weak, feeble.*

tenus, post-positive prep., w. abl. or gen., *as far as, up to, down to, to.*

tepidus, -a, -um [tepeo], adj., *warm.*

ter [tres], num. adv., *three times, thrice.*

terebrō, 1, *bore through* or *into, bore, pierce; examine, explore.*

teres, -ĕtis [tero], adj., *smooth, polished, rounded, round.*

tergeminus, -a, -um [ter + geminus], adj., *threefold, triple.*

tergum, -ī, and **tergus, -oris**, n., *back, rear; hide, skin; body;* **ā tergō**, *from behind, behind, in the rear.*

tergus, -oris, n., see **tergum**.

terminō [terminus], 1, *bound, limit.*

terminus, -ī, m., *boundary, limit, end.*

ternī, -ae, -a [ter], num. adj., *three each, three, triple.*

terō, -ere, trīvī, trītus, *rub, graze, wear* (or *waste*) *away, waste.*

terra, -ae, f., *earth, land, ground, soil; shore, country, region;* **orbis terrārum**, *whole world; world;* w. **parēns**, *Mother Earth.*

terrēnus, -a, -um [terra], adj., *earthy, earth-born.*

terreō, -ēre, -uī, -itus, *terrify, frighten, alarm, frighten away, deter.*

terribilis, -e [terreo], adj., *terrible, frightful, dread, horrible.*

terrificō [terrificus], 1, *terrify, alarm.*

terrificus, -a, -um [terreo + facio], adj., *alarming, fear-inspiring, dread.*

territō, -āre [freq. of terreo], *alarm, terrify, frighten, affright.*

tertius, -a, -um [ter], num. adj., *third.*

testis, -is, c., *witness.*

testor [testis], 1, *testify, swear,*

swear by, bear witness, attest; invoke, call to witness, appeal to; beseech, adjure, proclaim, 6, 619.

testūdō, -inis [testa], f., *tortoise; arch, vaulted roof; testudo,* a formation in which soldiers made a protection for themselves with their overlapping shields.

Teucer, and **Teucrus, -crī,** m., 1, first king of Troy and father-in-law of Dardanus. 2, son of Telamon and Hesione, and half brother of Ajax; he founded Salamis in Cyprus.

Teucrī, -ōrum, m., *followers* (or *descendants*) *of Teucer, Trojans.*

Teucria, -ae, f., *Troy.*

texō, -ere, texuī, textus, *weave, interweave, intermingle; join, frame, construct, build.*

textilis, -e [texo], adj., *woven, wrought, embroidered.*

thalamus, -ī [θάλαμος], m., *bedchamber, chamber; marriage-bed, marriage, wedlock.*

Thalia, -ae, f., a sea nymph, a Nereid, daughter of Nereus.

Thapsus, -ī, f., a city and peninsula on the eastern coast of Sicily.

theātrum, -ī [θέατρον], n., *theatre.*

Thēbae, -ārum, f., capital of Boeotia.

Thersilochus, -ī, m., a Paeonian ally of the Trojans, slain by Achilles.

thēsaurus, -ī [θησαυρός], m., *treasure, hoard.*

Thēseus, -eī, or **-eos,** m., mythical king of Athens; with Pirithous he descended into Hades in an attempt to carry away Proserpina.

Thessandrus, -ī, m., a Grecian chief at Troy.

Thetis, -idis, f., a Nereid, mother of Achilles.

Thoās, -antis, m., a Grecian chief at Troy.

Thrācius, -a, -um, adj., *Thracian.*

Thrāx, ācis, m., *a Thracian.*

Thrēicius, -a, -um, adj., *Thracian.*

Thrēissus, -a, -um, adj., *Thracian;* subst., **Thrēissa, -ae,** f., *Thracian woman.*

Thȳbris, -idis [acc. **Thybrim**], m., the river *Tiber.*

Thȳias, -ados, f., female worshipper of Bacchus, *a Bacchante.*

Thymbraeus, -a, -um [Thymbra], adj., *of Thymbra,* a town of the Troad in which was a temple of Apollo; an epithet of Apollo, *Thymbraean.*

Thymoetēs, -ae, m., a Trojan.

thymum, -ī [θύμον] n., *thyme.*

Tiberīnus, -a, -um [Tiberis], adj., *of the Tiber;* subst., **Tiberīnus, -ī,** m., *Tiber* as a river god.

tigris, -is or **-idis,** c., *tiger, tigress.*

Timāvus, -ī, m., a river of northeastern Italy.

timeō, -ēre, -uī, *fear, be afraid of, dread; be apprehensive* or *anxious.*

timidus, -a, -um [timeo], adj., *fearful, timid, cowardly.*

timor, -ōris [timeo], m., *fear, apprehension, dread, cowardice.*

RETURN TO → **CIRCULATION DEPARTMENT**
202 Main Library

LOAN PERIOD 1 **HOME USE**	2	3
4	5	6

ALL BOOKS MAY BE RECALLED AFTER 7 DAYS

Renewals and Recharges may be made 4 days prior to the due date.

Books may be Renewed by calling 642-3405.

p1 3/4 missing **DUE AS STAMPED BELOW**

SEP 29 1986		
AUTO. DISC.		
SEP 23 1986		

FORM NO. DD6,

UNIVERSITY OF CALIFORNIA, BERKELEY
BERKELEY, CA 94720

Ⓟs

GENERAL LIBRARY - U.C. BERKELEY
B000787308
UNIVERSITY OF CALIFORNIA
LIBRARY OF THE UNIVERSITY OF CALIFORNIA